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Plate I. July 1915.

THE HARE. BY PHILIP WEBB.

From a Water-colour Drawing for Tapestry.

Photo: Fredk. Hollyer.

AN APPRECIATION OF PHILIP WEBB.

By GEORGE JACK.

WE have lost a great architect. In the death of Philip Webb we have seen the end of an architectural epoch. The half-century during which Philip Webb lived and worked produced a greater number of changes in building methods and made more adventurous experiments in different styles than any other known to history. Webb was one of the first architects to set these changes in motion, shows that the country gentlemen were much more intelligent than the general public. These houses that he built, beautiful as they are, in no way form the measure of his power; for, quite distinct from his actual performance as an architect, there was in him a most potent quality of silent influence. This influence had always one tendency: it removed "architecture" from the architect's office to the builder's yard and

THE RAVEN. *Photo: Fredk. Hollyer.*

From a Water-colour Drawing for Tapestry by Philip Webb.

little dreaming then into what a bewildering maze he was helping to lead the architectural designers of the future. For his own part he consistently followed the path which he had first chosen, without faltering, to the end, and without having either to grope his way or change his direction.

That Philip Webb was a great architect in the best sense of the word there can be no manner of doubt. That he spent his life designing beautiful houses for country gentlemen, and left us without once being allowed to prove the power of his genius by the creation of some important public building, only the craftsman's workshop. It had a very great fascination, more especially for the younger generation of architects. It was so strong that many were under its spell without knowing it, as was proved by their work afterwards. All those who boldly acknowledged his mastership remained his disciples for life, and of these the few who could call him friend came to understand the value of such a master.

I well remember the kind of mental shock which came to me when first I became acquainted with his work; it was like having a flashlight suddenly thrown upon the eyes, blinding

THE "RED HOUSE," UPTON, NEAR BEXLEY.

at first, but soon lighting up many dark places. No wonder it was startling. The like of such drawings for subtle knowledge of craftwork was not to be seen in any other architect's office in London or elsewhere. Later I came to understand it all better. That wonderful brotherhood of mid-century poets and painters with whom he had been associated in his early years had left a lasting effect upon his mind. The mingled genius and friendship which distinguished that brilliant constellation had warmed his imagination and developed his genius—such a God-given bias is only possible to a good man and in good company.

One remarkable quality which is directly traceable to his early associations, more especially with William Morris, was his keen perception of the proper ways in which all kinds of building materials should be used—it was a kind of instinct with him. His sections for stone mouldings are the stoniest of profiles. They are masculine, because he thought more of the stone than of style. In brickwork, again, he was, I think, the first architect to break through the respectable tradition, common in the early Victorian days, that a uniform colour was the handsome thing to aim at. He always specified, on the contrary, that the bricks should be "seconds," as they were more varied in colour and surface than those superior "firsts" which were more costly and less interesting. That was what he aimed at in brickwork, colour and texture. To which end he always used lime-mortar pointing, never cement, and he got as many "dark headers" into his walls as he could. He hated pressed bricks and dark pointing. He used to be very proud of his kitchen chimneys, which he often said were the best parts of his houses.

Again, his sections for mouldings on oak are just those suitable for a strong wood, and what he drew by a kind of inspiration was exactly what the carpenter or carver can do best with his tools.

There was no detail about a house in designing which he

"CONEYHURST," EWHURST, SURREY.

did not show the greatest interest, from the general plan and scheme to the cupboards and sinks. His chimneypieces were a pleasure for himself to invent, and for others to see—his grates were the outcome of a careful study of the science of smoke and flues—and so it was with everything which he undertook : he put his whole heart into it.

Webb in his early days found house-building on the verge of extreme dullness. The plan of the house then was nearly always sacrificed in favour of a kind of symmetry which the elevations were supposed to demand. He boldly adopted the opposite extreme, and made his plan the ruling element of his design. In his elevations he sought rather for an effect of variety and balance of parts, and he avoided the handicap of exact symmetry or a particular style.

Webb's own style of design was not one which was ever likely to become popular : it never did so. It had none of the comfortable conventionality so dear to the majority ; it offended those of more educated taste who looked for exact conformity to well-known styles. His manner of composition was bold and effective ; it abounded in contrast of form and colour. A very inventive imagination was at all times struggling with an austere restraint which feared unmeaning expressions. The result was that his architecture lacked a playful side ; there was no relaxation towards innocent architectural nonsense which is often so pleasing as a foil—what little ornament he used was always well placed and effective.

Webb began his practice as an architect in or about the year 1860, and it ended in 1900—forty years of constant work and invention. His first known work is the house called the "Red House," near Bexley, in Kent, built for William Morris. It was called the Red House because it was built of red brick, a material then very unusual for such houses. It is in many ways a youthful work, and is planned without his after knowledge of what a modern house should be ; yet it is brimful of a kind of joyous experimenting which is of great interest. Webb often said that he never wanted to see it or hear about it again, and that no architect ought to be allowed to build a house until

1 PALACE GREEN, KENSINGTON : BAY IN DRAWING-ROOM.

1 PALACE GREEN, KENSINGTON : THE DINING-ROOM.

he was forty. The firm of Morris & Company were coming into being just about the time he designed this house, and in conjunction with them Webb did much work in designing decorations of all sorts, wall-papers, panelling, painted decorations, etc., etc. Here it might be noted that Webb was always greatly interested in animals; his drawings of birds and beasts are full of knowledge of their habits and characteristics. He did nearly all the designs for beasts and birds in Morris's wall-papers and textiles—thus they worked together in harmony. He was a most beautiful draughtsman, and his drawings of flowers are marvels of delicacy. His drawings for wood-carving were done so well that they were rather an embarrassment to the carver who had to carry them out.

A list of Webb's works is appended hereto. It is useless to attempt any description of these houses in this article. Two only I will mention as typical of all, one in the highlands of Scotland, and one in London.

In 1863 he built a remarkable house at Arisaig, a sturdy, strong-looking house—a house of walls and roof, not one of window-frames and cornices, one indeed that does not look ashamed amongst the great hills that surround it. Stern-looking it is, but picturesquely inviting, too. At the time he built this house travelling was no luxury. After a journey by rail to Fort William he had to ride or drive about forty miles to the site, and when he got there few of the men could understand English. He managed, however, to make them understand one thing—that he meant to have his own way; for he set them to work building experimental slabs of walling, in order to settle the kind of facing the house was to have. This was a difficult task, because the walling stone was exceedingly hard, a kind of basaltic formation, and could only be worked to an irregular face. The dressings and lintels were of a similar kind of stone, but of finer texture, and very black. The old traditional way of using this stone had died out in favour of imported stone and fancy surfaces. Webb got his way, however, more or less, as he always did, for he was an obstinate man. He taught the masons their business, much to their disgust at the interfering foreigner.

The other house which I shall mention is the house in Palace Green, Kensington, built for the Hon. George Howard. This house is a good example of Webb's way of combining brick and stone. Whenever he made use of this combination, which was a favourite one with him, he was careful to make it clear that the stone was used for a purpose as well as for appearance—all the stonework is apparently built in with the bricks and looks structural as it is, not a mere facing of stone added to a brick wall for variety. I believe it was originally intended to build this house all of brick, but some difficulty arose with regard to proprietary wishes on this point, and the design was abandoned in favour of the present brick and stone one. The Hon. George Howard (afterwards Earl of Carlisle) was an artist himself, and well understood the value of such men as Webb, Burne-Jones, Morris, and Crane—all of whom were engaged building and beautifying this house. They painted the walls and ceilings of dining and drawing room with beautiful pictures and decorations. Most of the decorative designs—modelled plaster, painted panels, etc.—are Webb's own. The frieze in the dining-room is the work of the other three artists. It is a noble house, and a worthy monument to the memory of its gifted owner and all the artists he employed. All of them have now passed away, but surely it is good to know that they once came together to do this thing.

"ROUNTON GRANGE," NORTHALLERTON: THE DINING-ROOM.

View from South-west.

The East Front.

"CLOUDS," EAST KNOYLE, SALISBURY.

Philip Webb, Architect.

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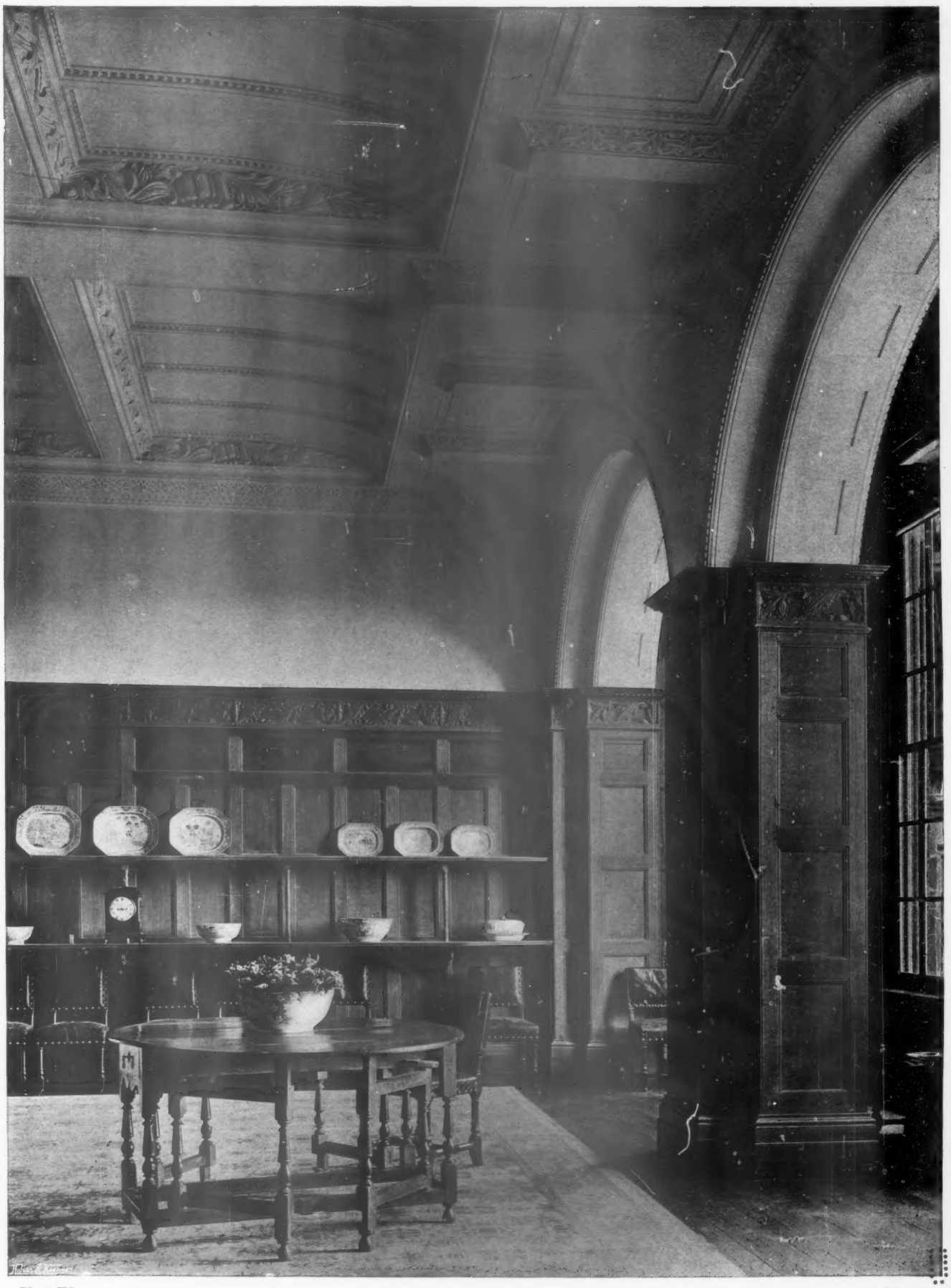


Plate III. July 1915.

"CLOUDS," EAST KNOYLE, SALISBURY: VIEW IN DINING-ROOM.

Philip Webb, Architect.

I shall just add a word or two as to my office recollections of the man and his work, and have done.

The years that I spent in Raymond Buildings with him were made pleasant indeed by his ever kind and gentle manners. The work was interesting, and the man more so. Often he would gossip with us, or laugh over some joke or other in a most unbusiness-like way—for he always appeared as the friend, never as the master. There was no hurry in his office—no maddening telephone or typewriter; such letters as he wrote could never have been done by the aid of machinery or in haste, they were genuine specimens of human intercourse, and he continued to the last to be a letter-writer of the very best kind. His letters are full of thoughts expressed in clear and simple words, enlivened by a wise man's humour, and not less precious because they are beautifully written. His office was a kind of pleasant backwater in this bustling world. Yet withal he somehow managed to build some sixty houses in his time, and for forty years was never without work. There was only one thing in which Webb was autocratic, that was in having his own way in carrying out his designs. If clients questioned them, he used persuasion, and if that failed he recommended them to try another architect. He was equally autocratic in this respect in his office work. There were no "ghosts" in his office—every separate detail was designed by himself, even to the smallest moulding—he allowed no one else to interfere in these matters.

He had many persuasive methods in dealing with his clients, from reasoning to rude jokes, and always got his way in essentials. One subject of argument was his partiality for large kitchens and offices. If the client, as sometimes happened, suggested cutting them down he would use his best arguments, and offer to cut down the drawing-room instead.

He was a most retiring and self-contained man, especially in later years. He belonged to no society except the "Anti-scrape," as the members called the Society for the Protection of Ancient Buildings. This society he, along with Morris, founded many years ago, and he attended the meetings regularly until he left London. He left London in 1900 to live at Worth, in Sussex. There his friends frequently visited him and had many interesting talks. Once I remember asking him whether he did not think that there might be some future for the new reinforced-concrete method of building if some appropriate kind of architecture could be invented for it. "Perhaps so," he said; "but, Jack, it's not architecture." I expect he was right. To cast buildings in moulds like pots and kettles may be scientifically the right kind of thing to do, but no one can call it a romantic process. In Philip Webb we may have seen no pioneer of revival, but rather the last great representative of that older manner of building which delighted the world for so many centuries, but which seems, somehow, to be now passing away.

1 Palace Green, Kensington.

19 Lincoln's Inn Fields.

TWO TOWN HOUSES.

In "Exning House," Newmarket.

In House at Puttenham.

TWO DINING-ROOM MANTELPIECES BY PHILIP WEBB.

"CONEYHURST," EWHURST: HALL AND STAIRCASE.

APPROXIMATE LIST AND DATES OF WORKS BY PHILIP WEBB.

1860 The "Red House," Upton, near Bexley, Kent, for William Morris.
1861 Houses and shops, Worship Street, London.
Offices, 19 Lincoln's Inn Fields.
1863 "Arisaig House," Arisaig, N.B.
1863 Alterations to "Washington," in the County of Durham, for Sir Lothian Bell, Bart.
1864 House in Marlborough Street, Kensington, for Val Prinsep, R.A.
1867 Dining-room, South Kensington Museum.
1868 1 Palace Green, Kensington, for The Hon. George Howard.
1868 House at Oakleigh Park, Barnet, for Col. Gillum.
1868 "Red Barns," Coatham, Redcar, for Hugh Bell.
1871 Cottage at Hunsden, Herts.
1872 Structural repairs, Hunsden Church.
1873 "West House," Glebe Place, Chelsea, for G. P. Boyce.
1873 House at Hayes Common, for Lord Sackville Cecil.
1873 House in Isle of Wight, for G. F. Watts.
1873 House near Caterham, Surrey, for Sir John Tomes.
1873 "Joldwynds," Dorking, Surrey, for Sir William Bowman, Bart.
1873 "Nether Hall," Pakenham.
1873 Dining-room, 77 Park Street, Oxford Street, W., for Dr. Dowson.
1874 Farm buildings at Pakenham.
1875 Church at Brampton, Cumberland, and various works at Naworth Castle, including house for the Estate Agent and The Vicarage at Brampton.
1875 "Rounton Grange," Northallerton, including farm buildings and
1876 The School House at Rounton, for Sir Lothian Bell, Bart.
1876 Additions to "Red Barns," including stables.
1876 Offices at Port Clarence, Middlesbrough, for Bell Brothers.
1876 "Smeaton Manor," Yorks, for Major Godman.
1879 First design for "Clouds," East Knoyle, Salisbury, for the Hon. Percy Wyndham, afterwards abandoned for a new design.
1880 House at Welwyn, Herts, for H. S. Webb.
1881 "Red Barns," addition of schoolroom wing.
1881–1886 "Clouds," East Knoyle.
1885 Gates to drive, "Rushmore," Tisbury, Wilts, for Gen. Pitt Rivers.
1885 Additions to Tangley Manor, near Guildford; new "offices."
1886 "Coneyhurst," Ewhurst, Surrey, for Miss Ewart.
1887 25 Young Street, Kensington, for Frederick Bowman.
1887 Screen wall to garden of house in Kensington Square.
1888 Additions to 1 Holland Park, for A. Ionides.
1889 "Willinghurst," Cranleigh, Surrey, for J. C. Ramsden.
1890 "Clouds," rebuilding after fire.
1890 Offices at Middlesbrough, for Bell Bros.
1890 Picture Gallery at Hove, Brighton, for Constantine Ionides.
1890 Cottage and Gatehouse at Liphook, Surrey, for Mrs. Robb.
1890 Gallery for Antiquities, 1 Holland Park.
1891 Forthampton Court, Tewkesbury, for J. R. Yorke.
1891 Farm-buildings and cottages, Tangley Manor.
1891 Addition to house in Kensington, for Val Prinsep, R.A.
1891 Alterations to old cottage at Much Hadham, Essex, for Miss Morris.
1891 Addition to "Joldwynds."
1892 Addition to Tangley Manor, library, etc.
1892 "Standen," East Grinstead, for J. S. Beale.
1896 "Exning House," Newmarket, for Captain E. W. Baird.
1896 Cottages at Standen, East Grinstead.
1896 Chapel at the Rochester Deaconess Institution, Clapham Common.
1898 "Warrens House," Lyndhurst, for G. Eyre.
1898 Addition to Rounton Grange, new servants' hall
1898 Village Hall, Arisaig.
1898 House at Puttenham, Surrey, for Miss Cox.
1899 Gardener's Cottage, "Willinghurst."
1902 Cottages at Kelmscott, Lechlade, Gloucestershire.
1905 Completion of Tower to Brampton Church.

In addition to the foregoing list there are many works unmentioned, such as early works of decorative design in conjunction with William Morris; designs for furniture, tapestry, metalwork in grates, lamps, etc.; designs for memorial stones and bronzes; designs for chimneypieces, bookcases, etc.; work in connection with old houses, such as Berkeley Castle, Pusey House, Berks, and many others; and also designs for some houses that were never carried out.

A BOOK PLATE.
Drawn by Philip Webb when seventy-five years of age.

"JOLDWYNDS," DORKING.

Plate IV.

"ROUNTON GRANGE," NORTHALLERTON: SOUTH FRONT.

Philip Webb, Architect.

July 1915

Plate V.

"STANDEN," EAST GRINSTEAD, SUSSEX.
Philip Webb, Architect.

July 1915.

MEMORIALS OF WAR.—V. MODERN FRENCH.

(*Continued from* p. 104, No. 222.)

A SKETCH of nineteenth-century France is a necessary prelude to the subject under consideration. But the historical pageant is so varied, and, moreover, so intricate in its ramifications, that for the purpose of the present article it has been deemed proper to limit the attempt to an outline study only.

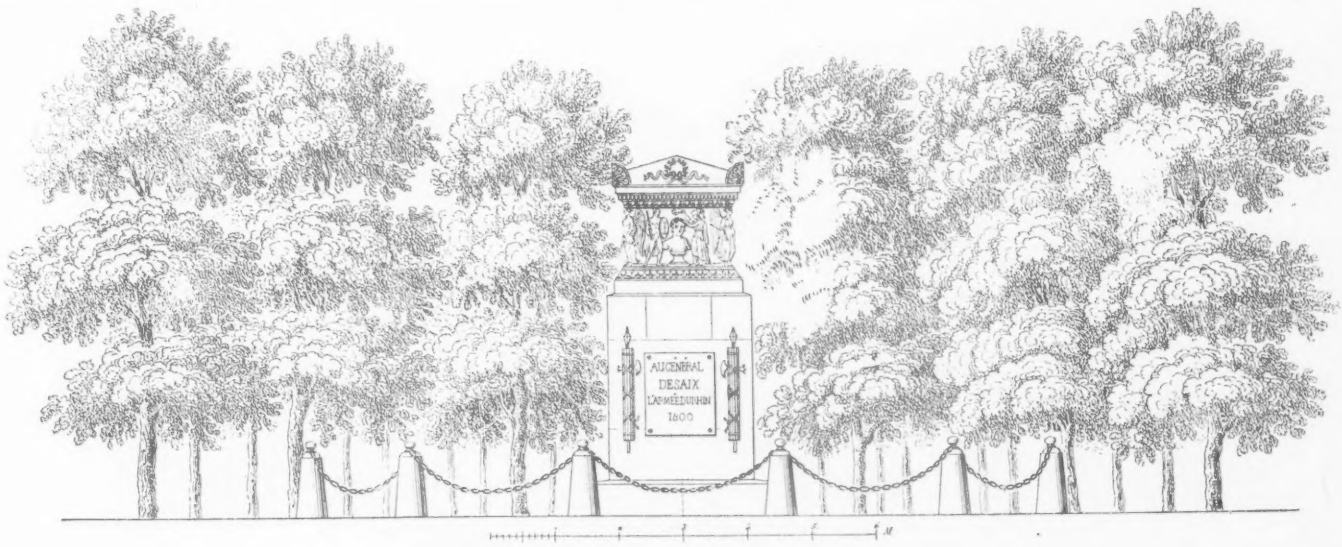
The initiated may seek in the architecture of Paris a record of the fortunes of France during the last century; for all architecture is eloquent of the character of nations, and affords the truest index to the temper and emotions of periods. Others may prefer to delve into the famous literary works of the time; to consult Chateaubriand, Lamartine, Victor Hugo, Vigny, Guérin, Musset, or Michelet; or, for an intimate study of life, may turn to the portraiture of Balzac, Flaubert, and Guy de Maupassant. But, for our own part, we shall endeavour to eliminate all but the salient points, to lay particular stress on the continuity and clarity of French architectural expression, and, while conversant with the possibilities of the enormous canvas, to content ourselves with something less ambitious than even a catalogue of events.

STATUE OF MARSHAL NEY IN THE LUXEMBOURG GARDENS, PARIS.
Rude, Sculptor.

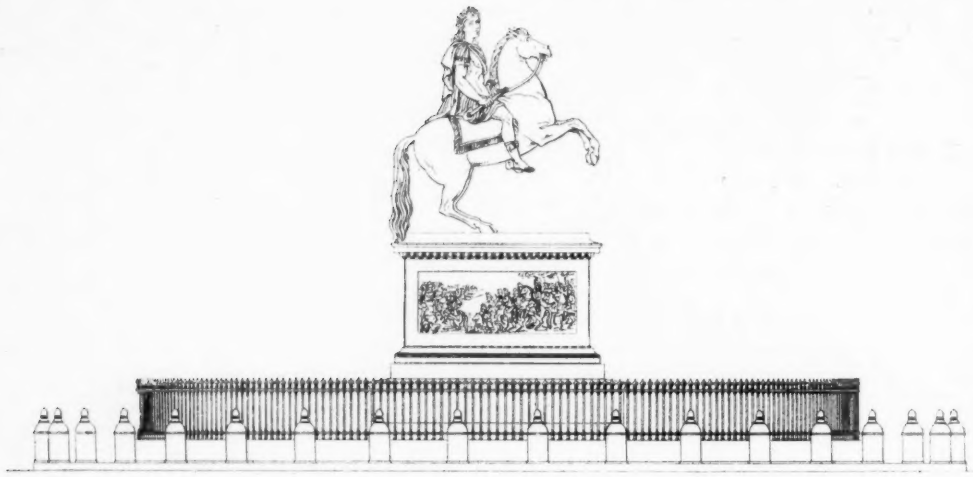
The nineteenth century in France, as in England, proved to be a time of experiment in Politics, in War, and in the Arts. The great Revolution was to echo and to reverberate, and not only in France, but in Germany and Austria also, where Napoleon was to have pinchbeck imitators. A period of romance gave place to one of retrospect, and this in turn merged into an age of criticism. The old order of things, deeply rooted in the French mind, yielded to conditions of modern importance. French political impatience disturbed the equilibrium of the southern German states, and forged the chain of Germany's unity. Heine, prophetic seer, domiciled in Paris, in sympathy and thought thoroughly French, warned Frenchmen of the coming battle-play. "And should that subduing talisman, the Cross, break, then will come crashing and warring forth the wild madness of the old champions, the insane Berserker rage, of which Northern poets say and sing. That talisman is brittle, and the day will come when it will pitifully break. The old stone gods will rise from long-forgotten ruins, and rub the dust of a thousand years from their eyes, and Thor, leaping to life with his giant hammer, will shatter to bits the Gothic cathedrals! But when those days shall come, and ye hear the stamping and ring of arms, guard ye well, ye neighbours' children, ye French, and put not forth your hands into what we are doing in Germany, for verily evil will come upon you for that." The madness in its incipient stages threatened to overwhelm the French nation when the third Napoleon led his armies to disaster. It has since developed to proportions undreamt of by Heine.

Last month we reached the centenary of Waterloo, the fateful 18th of June which brought about the overthrow of Napoleon, his abdication, and his surrender to the English. From this convenient hiatus in French history we can string together the sequence of outstanding events.

First we see France shorn of the brilliant eighteenth-century wit and society, but enjoying civil and religious liberty under the monarchy of Louis XVIII; the governmental system and the legal code improved by Napoleon; the meaning of the Revolution as yet not fully realised. The truculence of the



MONUMENT TO GENERAL DESAIX, STRASBURG.
Weinbrenner, Architect, Ohmacht, Sculptor.

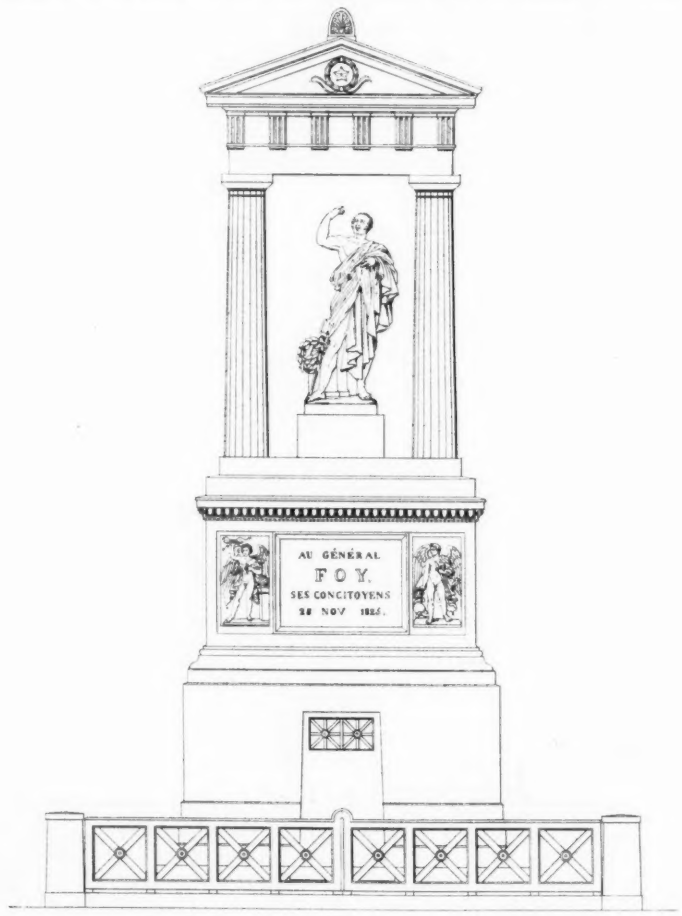


EQUESTRIAN STATUE TO LOUIS XIV IN THE PLACE DES VICTOIRES, PARIS.
Alavoine, Architect. Bosio, Sculptor.

returned aristocrats, survivors of the *ancien régime*, engenders a short-lived Royalist movement, until the murder of the Duc de Berri swings the pendulum in full Royalist favour. Then comes the second Revolution of 1830. Charles X, with his reactionary ordinances, struts the stage for a time, until the fateful days of July, when the Bourbon dynasty falls in France to rise no more. We see the dishonest Court of Louis Philippe of Orleans, distrusted by the French as a nest of Bourbons in disguise, in spite of its liberal tendencies and the respect of the Royal master for the Napoleonic traditions. Then we view the Quadruple Alliance of England, France, Spain, and Portugal, short-lived owing to the machinations of Thiers, who worked against British interests in the Mediterranean. What a fine picture Vernet presents of the Royal House of Orleans: Louis Philippe and his five sons, mounted on prancing chargers, with the palisades and the chapel of Versailles in the background! Even the intriguing skill of the minister Guizot, with his schemes in Algeria, could not prop up the tottering throne, or ward off the approaching isolation of France in the Councils of Europe. The French were in no mood for reactionary measures, and the abdication of Louis Philippe resulted.

Again we see an attempt to set up a communistic constitution, an event that brought into prominence the ill-fated Louis Napoleon. In 1851 occurs the famous *coup d'État*. Paris succumbs to military dictatorship, and the dictators' opponents suffer arrest. A year later, in 1852, Napoleon the Little re-establishes the Empire and proclaims himself Emperor. The question of the Near East is opportunely ushered in, nominally to improve relations between England and France, and to check Russian ambition in the Crimea, but really to mask the lack of stability of Napoleon's Second Empire. The fruitless Russian War followed in 1854, terminated by the Treaty of Paris in 1856, which declared the Danube free and the Black Sea closed to warships, but nevertheless neutral. Napoleon's star was in the ascendant, and his ambitions led him to take the field against Austria in alliance with Italy. Solferino, a battle of lucky chance but void of generalship on either side, resulted in the victory of the Emperor, who after the event changed his position as champion of Italian unity, which he left to be irrevocably settled at a later date by Cavour and Garibaldi. There seemed to be no limit to the ambitions of Napoleon the Little. He defied the Monroe doctrine and embarked on the disastrous Mexican adventure; he parried with the calculating Palmerston, and forced the pace of naval construction in this country; and he endeavoured, without success, to attain to the height of prestige in the East which his indomitable ancestor had achieved.

The Prussian-Austrian War was encouraged by Napoleon III, who viewed Sadowa with equanimity; but when Prussia emerged victoriously and treated Austria as a crutch, while feverish preparations were being made for Germanic unity, his mind was filled with dismay for the future. In a vain attempt to counterbalance the alarming spread of Pan-Germanic activity, Napoleon demanded the ceding to France of Luxembourg and Belgium, which act discredited him as a tyrannical usurper in the eyes of Europe. Meanwhile his throne was trembling before the silent preparations of a united Germany. The trumped-up issue of the Spanish succession, with the German proposal to put forward a member of the House of Hohenzollern, brought to a head the question of Franco-Prussian supremacy, with lamentable results to France. The French were unprepared for War; the strength of the German coalition was not realised; and in a spirit of glorious recklessness the army moved to the frontier. Detaille's picture of "Le Rêve," in the Luxembourg, is typical of the spirit of the year of disaster. The



MONUMENT TO GENERAL FOY IN THE CEMETERY OF PÈRE LACHAISE, PARIS.
Vaudoyer, Architect. Olivier, Sculptor.

MONUMENT TO ADMIRAL COLIGNY, RUE DE RIVOLI, PARIS.
S. de Gisors, Architect.

small French success at Saarbrucken was followed by the irremediable defeats at Worth and Sedan, when Napoleon was taken prisoner. Disaster followed disaster. Bazaine, besieged in Metz with a following of 170,000 men, surrendered; the road to Paris was opened; and soon an iron ring of Prussian bayonets encircled the devoted city. Then followed the humiliating capitulation, and the cession of Alsace and Lorraine.

After the War four troublous years ensued, when the destinies of France swayed under the guidance first of Thiers and later of MacMahon. Finally, in 1875, the present Republic was firmly established to withstand all attacks, and there followed a prosperous era of colonial expansion. The year 1890 was a momentous one for France, for it was then she formed an understanding with Russia for mutual protection against German aggression. The *entente* with England, thanks to the far-sceing wisdom of King Edward VII, acted for a time as a further deterrent to a European War, but the smouldering insanity of Prussia for the domination of Europe has resulted in Heine's prediction of an attempt to overthrow the God of Christianity and to re-instal Thor with barbaric thunder and disregard for humanity.

* * *

With this prelude, we may proceed to consider the numerous monuments erected during the "modern" period, from Napoleon's abdication in 1815 to the present day. These must of necessity be subdivided into two distinct groups—the first being representative of the retrospective view of the wars and achievements previous to the rise of Napoleon, and including certain Napoleonic memorials erected during the reign of Louis Philippe; while the second group includes the memorials erected to commemorate the stirring events of the Franco-Prussian struggle of 1870 and the strictly modern monuments. A slight overlapping of the Napoleonic period, dealt with in the earlier article on French monuments,* is unavoidable.

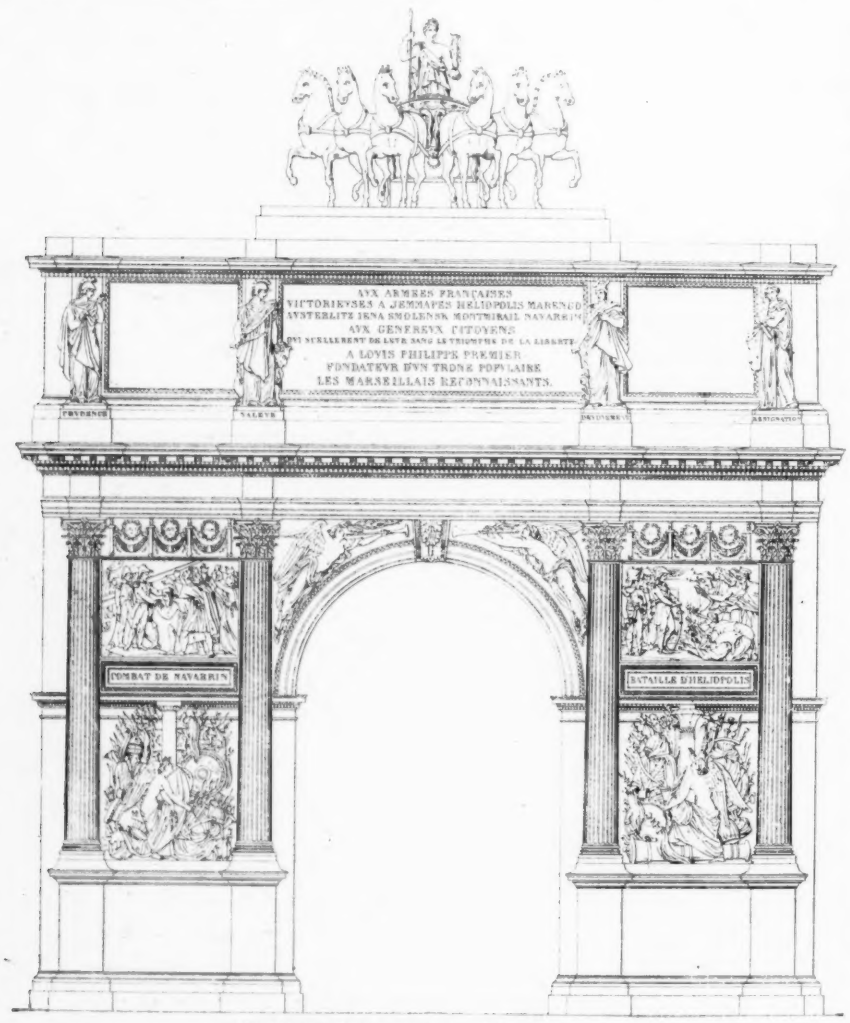
The first of the series is the monument to the celebrated General Desaix in L'Ile des Epis, which was formed as part of a town-planning scheme in the environs of Strasburg. Desaix was a General held in high esteem by the first Napoleon, who originally wished to erect a memorial to him in the Place des Victoires, Paris, but the scheme never matured. In 1800 Weinbrenner the architect and Ohmacht the sculptor were commissioned to prepare the design for the Strasburg site, and eventually executed the tasteful monument which is illustrated on page 7. This war memorial of the Napoleonic era is essentially an architect's monument, the sculpture occupying a subordinate place in the design. The scheme included a lengthy avenue of trees with a pavilion or guard-house as an anti-climax, the shaping of the plan being a prominent feature. The elevation of the monument itself is extremely simple, and was

* See THE ARCHITECTURAL REVIEW, April 1915.

MONUMENT TO MARSHAL MONCEY, PLACE DE CLICHY, PARIS.
Guillaume, Architect. Doublemard, Sculptor.

so highly esteemed by other architects that for a long period its design was used as a motif. The sculptural decoration consists of fasces in relief for the lower part of the pedestal, with figures of Victory at the corners of the upper or frieze portion, as well as a portrait bust of the General with supporters, the latter being framed in between the winged Victories. The other sculptured reliefs depict the death of Desaix, the departure of Mohamed Bey, and the passage of the Rhine. There was a statue to Desaix in Paris, in the centre of the Place des Victoires, which had taken the place of a pyramid recording the victories of the Republican army; but this, in company with others, was melted down in 1814 to furnish bronze for the statue of Henri IV on the Pont Neuf (by Lemot), and for it was substituted, in 1822, the present equestrian statue of Louis XIV. This latter, of which an illustration is given on page 8, shows the Grand Monarque dressed in the costume of a Roman emperor. It is one of the most satisfactory of its kind in Europe. Alavoine was the architect and Bosio the sculptor. The pedestal, which at first sight appears somewhat heavy, is relieved by two bronze tablets on either side, one depicting the passage of the Rhine, the other representing Louis distributing rewards to the army.

STATUE OF ADMIRAL DUQUESNE, DIEPPE.


AUX ARMÉES FRANÇAISES
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A LOUIS PHILIPPE PREMIER
FONDATEUR D'UN TRONE POPULAIRE
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COMBAT DE NAVARIN
BATAILLE D'HELIOPOLIS

TRIUMPHAL ARCH, MARSEILLES.
Penchaud, Architect.

In the great cemetery of Père Lachaise are numerous monuments to generals of the early nineteenth century, prominent among them being the tomb of General Foy, which was erected in 1826. Vaudoyer fils was the architect and Olivier the sculptor. This is a very tasteful composition, commendable especially for the architectural treatment of a canopy over a mausoleum. The monument in Père Lachaise erected to the Victims of June, 1832, is a further example of a well-designed base supporting a rich crowning feature (see Plate VI). Another excellent small monument of the same period—though a sculptor's rather than an architect's monument—is that at Dieppe to Admiral Duquesne (whose chief exploit was the defeat of the Dutch fleet off Syracuse in 1675). It is shown by the illustration on this page.

Even as late as the year 1832 a triumphal arch was erected, at Marseilles, in the heyday of Louis Philippe's popularity, to commemorate the victories of Napoleon, and incidentally to record the achievements of the French at Navarino. As will be seen from the accompanying illustration, in general form the arch follows the usual type of Roman triumphal arch; but the treatment of the sculpture is original, and the work merits attention on that account. Penchaud was the architect.

Coming within our survey also are the two monumental columns in what is now the Place de la Nation, Paris, but which was formerly the Place du Trône, Louis XIV having here set up a throne on the occasion of his receiving the homage of the Parisians after the Peace of the Pyrenees. The columns are on the site of the old Barrière, marking the eastern extremity of Paris, and though begun in 1788 were not completed till 1847. The lower drums of each are sculptured, according to Ephesian

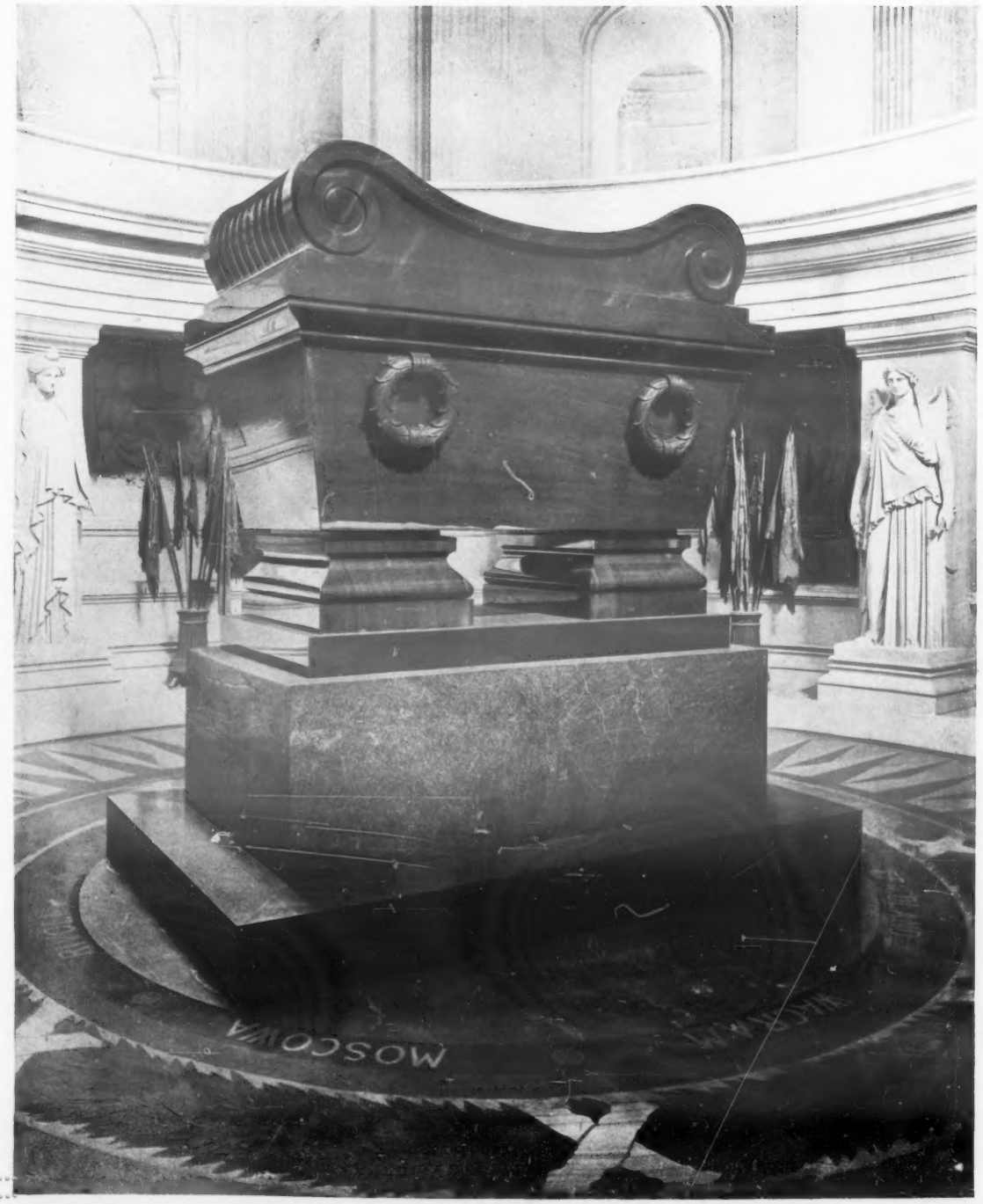


Plate VI

NAPOLEON'S TOMB IN THE INVALIDES, PARIS.
Visconti, Architect.

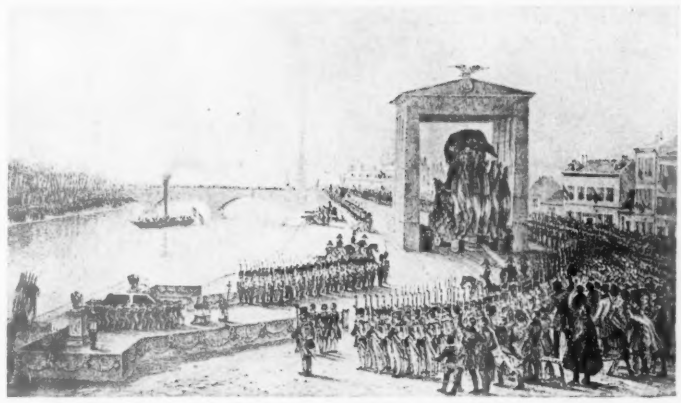
July 1915.

MONUMENT TO THE VICTIMS OF JUNE, 1832, IN THE CEMETERY OF PÈRE LACHAISE, PARIS.

precedent, with a winged Victory poised on a globe, while at the summit are bronze statues of St. Louis and Philip le Bel. Viewed from the Cours de Vincennes the double composition of the pylons is extremely fine, the adjustment of the columns to the square pedestal, and the rich simplicity of the sculpture, imparting a degree of ornate embellishment to the surroundings (see illustration below).

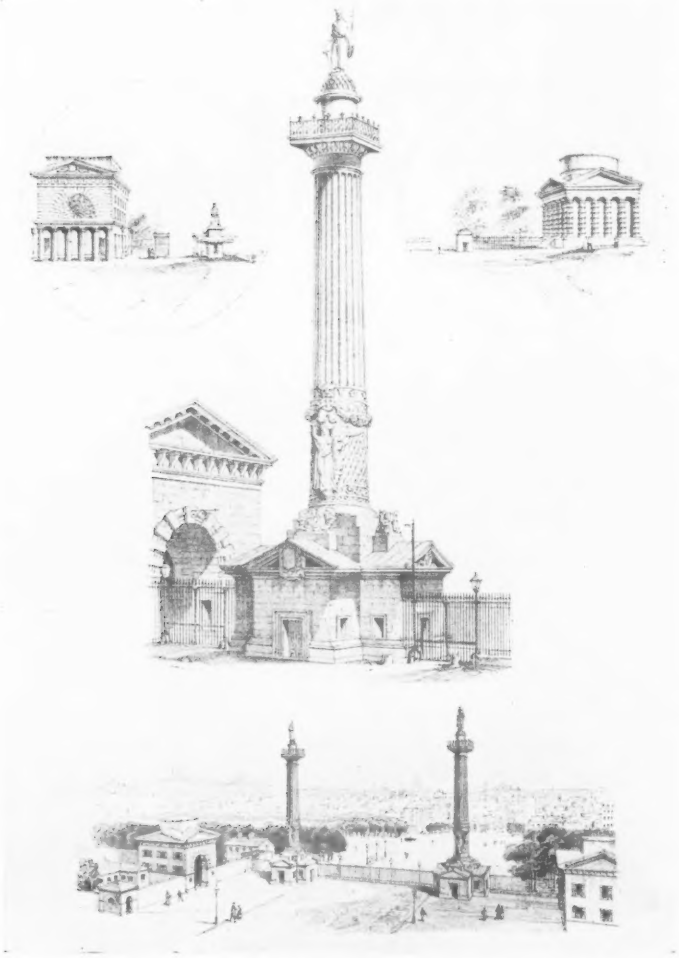
To the middle period of the nineteenth century belong several interesting memorials of War. There is in front of the Church of Val-de-Grâce, Paris, a bronze statue by David d'Angers of the celebrated surgeon Larrey, who followed the French armies through nearly all the campaigns of the First Empire. At the base of the statue, upon the four sides, are four bas-reliefs representing the surgeon attending to the wounded upon the field of battle. Napoleon had a very high opinion of Larrey, who died in 1842.

In the Luxembourg Gardens is a bronze statue to Marshal Ney by Rude (page 7), erected in 1853 on the spot where the marshal was shot on December 7th, 1815, by order of the Chamber of Peers; and in the Place de Clichy is the monument to Marshal Moncey. This latter (shown on page 9) is a magnificent bronze group, 19 ft. in height, raised upon a circular pedestal 20 ft. high, the joint product of Edmond Guillaume and Doublemard in 1869. The circular pedestal has an octagonal plinth decorated with bas-reliefs, and is crowned with an entablature of original design. Above, in a dramatic attitude, is the figure of the Marshal defending Paris against the allied armies in 1814.



FUNERAL CORTÈGE OF NAPOLEON I: TRIUMPHAL ARCH AT COURBEVOIE.

One has to note also, in front of the Temple de l'Oratoire in the Rue de Rivoli, the monument to Admiral Coligny (page 9), the first of the victims of St. Bartholomew's Eve in 1572. The architect of this monument was S. de Gisors. Mention must also be made of the equestrian statue of Charlemagne, by Rochet (the pedestal designed by Viollet-le-Duc), in the square in front of Notre Dame. But of all the memorials of War that were erected in France during the middle period of the nineteenth century, the greatest by far is the Tomb of Napoleon, under the Dome of the Invalides (see Plate VI). On December 15th, 1840, nineteen years after the Emperor's death



COMMEMORATIVE COLUMNS, PLACE DE LA NATION, PARIS.

MONUMENT TO THE LAST COMBATANTS OF THE GRAND ARMY, WATERLOO.

at St. Helena, the coffin was disembarked from a steamboat on the Seine at Courbevoie, where the funeral cortège passed under a temporary arch of severe design (illustrated on p. 11), and thence onwards to the Arc de Triomphe and the Champs Élysées, reaching the Invalides by way of the Place de la Concorde. The funeral car was a fine piece of design, and equally striking were the street decorations along the route. The tomb itself—a huge sarcophagus within a sunken crypt—was ten years in construction. It is quite unique in conception and design, the gain in impressiveness from the circumstances of a sunken tomb being manifest by its simplicity. The architectural design was entrusted to Visconti, and while the design was in actual execution a watching brief was given to Jules Bouchet, famous as an engraver and designer of classical compositions. The tomb is situated directly beneath the Dome, the open circular crypt being 20 ft. in depth and 36 ft. in diameter. In the centre, on a mosaic pavement having a laurel border with the names of Napoleon's great battles, rises the sarcophagus, a single block of reddish-brown granite, weighing more than sixty tons, 13 ft. by 6 ft. 6. in. by 14 ft. 6 in. high, brought from Finland at a cost of £6,000. The walls of the crypt are of polished granite, and are adorned with ten marble reliefs by Simart, between which are twelve colossal Victories by Pradier, the entrance being flanked by two sarcophagi bearing the names of Duroc and Bertrand, and by bronze caryatids by Duret, one bearing a globe, the other a sceptre and crown, while over the entrance is the Emperor's request: "Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé."

To the last of the combatants of the Grand Army there is a sculptor's monument on the field of Waterloo, having as its centre of interest a battered eagle defending a battle-torn flag. As will be seen from the illustration on the preceding page, a certain dramatic interest attaches to it, but its raggedness and lack of repose calls for criticism.

Finally, we may refer to the great battle-picture "Vers la Gloire," in the apse of the Panthéon, by Detaille, which, by reason of its symbolic meaning, ranks as a War memorial (see illustration below). The composition of this mural painting is magnificent, the scena being carried in the astonishing manner of contra-diagonals between the interspaces of four pilasters, a winged Pegasus forming the dominant motif of the centre panel and giving symmetry to the design. A. E. R. R. R. P.

[The first article in this series, dealing with War memorials of Ancient Greece and Rome, appeared in THE ARCHITECTURAL REVIEW for February last; the second, dealing with War memorials of the Renaissance, in the issue for March; the third, dealing very fully with Napoleonic memorials, in the issue for April; and the fourth, dealing with Modern British memorials, in the issue for May. The next article in the series will deal with the French memorials of the Franco-Prussian War of 1870–71, and with essentially modern French memorials, and further articles will be devoted to Italian, American, and German War memorials.]

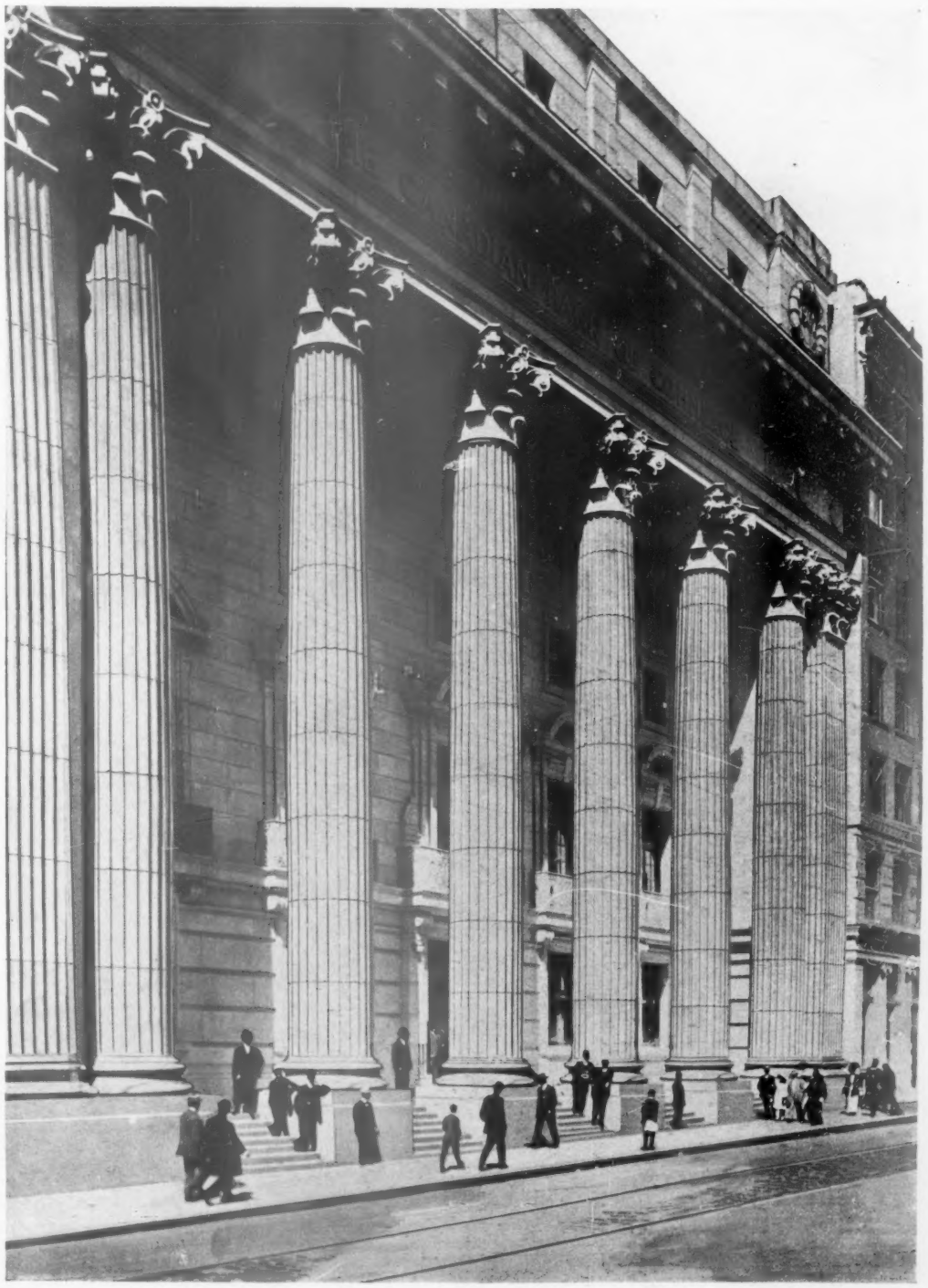
"VERS LA GLOIRE," BY DETAILLE, IN THE APSE OF THE PANTHÉON, PARIS.

THE ROYAL GOLD MEDALLIST, 1915.

THE Royal Gold Medal "for the promotion of Architecture" has this year been presented by the Royal Institute of British Architects to Mr. Frank Darling, of Toronto. Mr. Darling was unable to be present at the Institute meeting on June 21st, when the Medal was formally awarded, but Sir George Perley, K.C.M.G., High Commissioner for Canada, attended on his behalf, and after expressing appreciation of the honour thus accorded to Canadian architecture, and the compliment extended to the Dominion of Canada, read a cablegram from Mr. Darling, in which the latter said: "I am a Canadian born and bred, and an Imperialist from the bottom of my heart. I welcome everything that tends to draw more closely together the Mother Country and the great Dominions beyond the Seas, and can think of nothing better calculated to help to bring about in its own way such a desirable result than this gracious action on the part of the Royal Institute of British Architects. That a body of such eminence should have singled out Canada as the first of the Overseas Dominions to receive the Gold Medal will, I know, be valued by the architects of this country as a very great honour paid to a profession not hitherto overburdened with public recognition, though striving manfully to uphold, often against very adverse conditions, the standing and dignity of the profession. As to myself, you value, I fear, too highly whatever I may have done in this direction. As for my architectural work, surrounded as you are by the masterpieces of our art, I have to thank you very cordially for the kind and lenient eyes with which you have looked upon it. You do me, gentlemen, far too much honour. I wish very much I could have seen my way clear to cross the Atlantic and receive the Medal in person. But, as you all know only too well, things are not normal and the world is out of gear, and I find it quite impossible to manage it."

Sir George Perley said that Mr. Darling had not been in robust health for several years, and his absence was largely due to that reason. He was known throughout Canada as one of their most eminent architects, and he was well worthy of the great honour that had been bestowed upon him. Two years ago a small Commission was appointed to prepare a plan of the City of Ottawa and its surroundings, with the view of improving and beautifying the city as it grew, and it had been his (Sir George Perley's) privilege to offer a place upon that Commission to Mr. Darling, as representing the profession of architecture. He mentioned this to show that the Institute's opinion of Mr. Darling's ability was shared by his countrymen at home who knew him best. Canadians appreciated this kindly recognition of the art of architecture in their Overseas Dominions.

Mr. Reginald Blomfield, R.A., in proposing a vote of thanks to Sir George Perley for coming there that evening

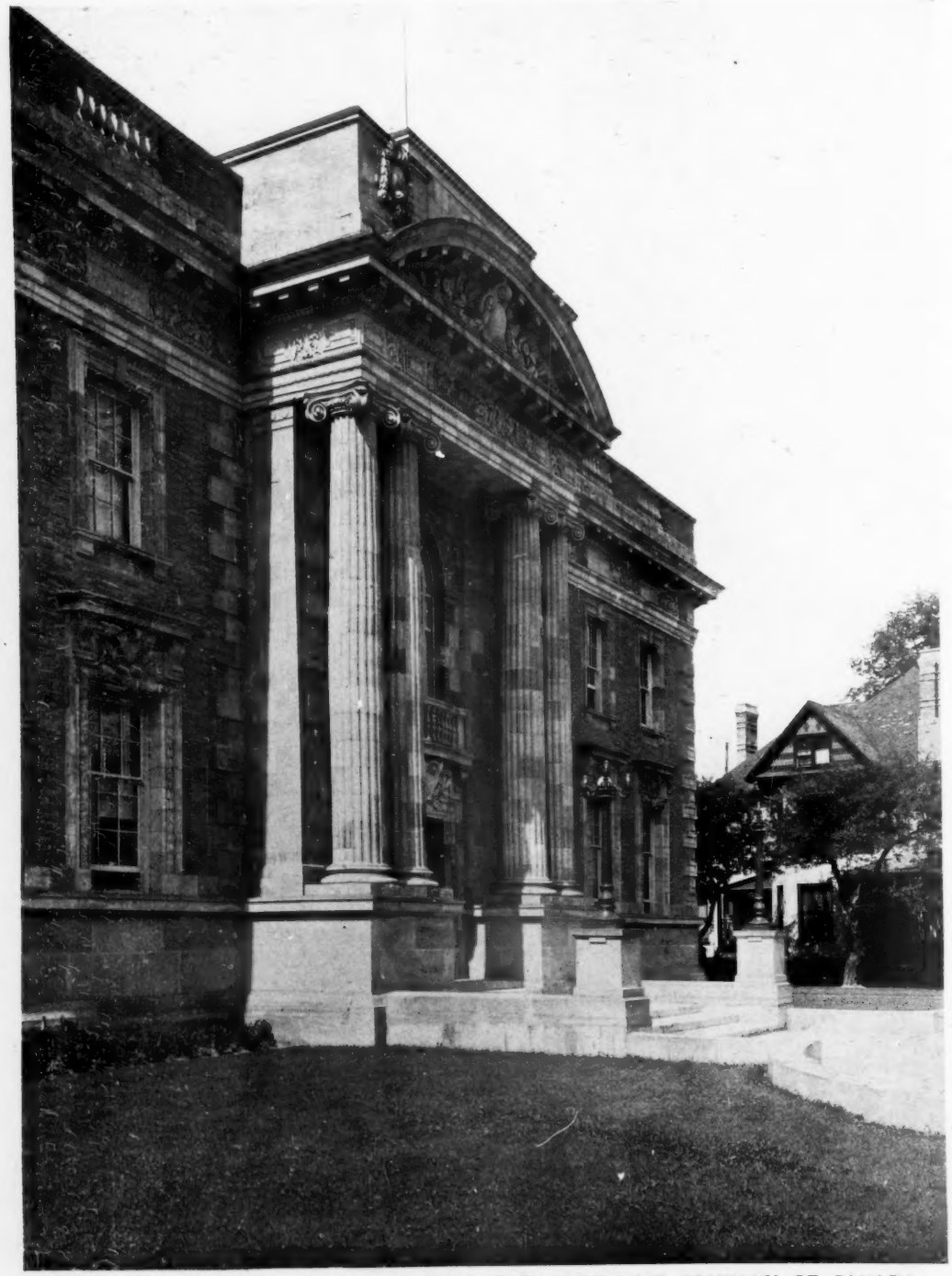


CANADIAN BANK OF COMMERCE, MONTREAL.

Frank Darling (Darling and Pearson), Architect.

to represent Mr. Darling, said that all in the Old Country recognised the extraordinary capacity and force of character, the ability, the quickness to seize the essential point, shown by the Canadian people; the amazing progress they had made in all directions; their courage, their intelligence, their readiness to learn where their own experience was wanting. They had an example of these qualities in the matter of the town planning of Ottawa and the great competition for the new Parliament House. The Canadian Government showed in that, as in everything they did, that they were searching for big ideals. There were great opportunities in front of Canada in the development of architecture, and it would be watched here with the keenest sympathy. But he felt with the President that at this moment, with a sterner situation in front of us, the Arts receded into the background. We citizens of the British Empire were face to face with the gravest peril that we had ever been exposed to in the history of the race. But in this terrible time we had learned to know ourselves, and we had learned to know each other. Moreover, with regard to Canada, it was worth recalling that if the majority of its population were our own immediate kinsmen, the other part of them descended directly from our splendid Ally, the heroic and unconquerable France. This Gold Medal, too, he thought, was not only a mark of their recognition of the admirable quality of Mr. Darling's work, but was also a symbol of the unity of the British Empire.

* * *



DETAIL OF BUILDING FOR THE MUTUAL LIFE ASSURANCE COMPANY OF CANADA, WATERLOO, ONT.

Frank Darling (Darling and Pearson), Architect.

Mr. Darling is the son of the Rev. W. S. Darling, who was for many years rector of Holy Trinity Church, Toronto. Born at Scarborough, Ontario, in 1850, he was educated at Upper Canada College and Trinity College School. In 1870 he came to England and studied under George Edmund Street and Sir Arthur Blomfield. He began practice on his own account in 1875, and entered into partnership with John A. Pearson in 1895.

Mr. Darling's name is associated with many of the most important buildings in Canada, particularly in Toronto, chief among them being the General Hospital, the Canadian Pacific Railway building, the Royal Ontario Museum, Electric Offices, buildings for Toronto University and Trinity College, head offices for the Bank of Nova Scotia, the Dominion, Union, and Standard Banks, and innumerable residences.

Winnipeg contains many examples of Mr. Darling's work, among them being the General Post Office, the Grain Exchange, and the Union, Nova Scotia, and Imperial Banks, and his hand is seen in a Canadian Bank of Commerce in nearly every important city in Canada—the head office in Montreal (illustrated on the preceding page) being a particularly fine example. Mr. Darling was also the architect for the Sun Life Office at Montreal, the Ontario Mutual Life at Waterloo (illustrated on this page), the Canada Life at Vancouver, and the Bank of Nova Scotia at Kingstown, Jamaica.

This is but a fragment of a very long list of executed buildings, but it is sufficient to indicate the variety and character of the work that has gained the Royal Gold Medal for Mr. Darling.

CURRENT ARCHITECTURE.

THE REGENT PALACE HOTEL.

REGENT PALACE HOTEL: ENTRANCE HALL.

On a triangular site close to the north side of Piccadilly Circus, a site more than an acre in extent, bordered by Glasshouse Street, Sherwood Street, Brewer Street, and Air Street, the Regent Palace Hotel has been erected for The Strand Hotel, Ltd., from designs by Messrs. Henry Tanner, F.R.I.B.A., F. J. Wills, and the late W. J. Ancell. It is stated to be the largest hotel in London, there being 1,028 bedrooms, and numerous large public rooms, and the astonishing business faculty of the proprietors in gauging the public taste is shown once again by the fact that, though opened while we are in the midst of War, the hotel has been thronged from the first day and its accommodation fully occupied.

The building is a steel-framed structure, faced externally with glazed terra-cotta ("Marmo"), the roof being covered with green slates. No less than 6,000 tons of steelwork were required for the structure. There are nine floors above ground level, with a lower ground floor, basement, and sub-basement. The main entrance is at the apex facing towards Piccadilly Circus. Here one enters through a vestibule into a circular lounge lined with marble, and having a richly embellished ceiling in the form of a shallow dome. The vestibule opens into the reception hall, on one side of which is a staff counter and office, while on the other are a marble staircase and three passenger lifts serving the various floors. Beyond, entered through large swing doors, is the Rotunda Court. This is a huge apartment, low in height, but extending right across the site, from Glasshouse Street to Sherwood Street. No satisfactory photograph of it can be obtained, and on that account the Rotunda Court is not included among the accompanying illustrations. It has over the centre a large dome-light filled with stained and leaded glass and is seated with chairs and tables, which are chiefly occupied for afternoon tea; the appearance of the place at this time of the day is indeed remarkable. Opening out of the Rotunda Court is the Louis XVI Restaurant, another huge apartment, one portion of which is shown by the illustration on this page. The walls are of a light tone, with dark brown hangings to the windows. From one side of the Rotunda Court access is gained to a corridor off which open the general writing-room, the drawing-room, and the ladies' writing-room, and at this point also are stairs leading up to

REGENT PALACE HOTEL: VIEW IN LOUIS XVI RESTAURANT.

REGENT PALACE HOTEL: DRAWING-ROOM.

the bedroom floors and down to the apartments on the lower ground floor, which include an immense grill-room, a smoking and reading room, a small palm court, and a billiard-room. In the basement are the kitchen and kindred offices, and in the sub-basement the heating, ventilating, and power plant. From the first floor upwards the whole of the hotel is occupied by bedrooms, sitting-rooms, and bathrooms.

Particular attention has been given to the heating, ventilating, and general mechanical equipment of the hotel, for which section of the work Mr. A. H. Barker, B.A., B.Sc., Wh.Sc., professor in heating and ventilating engineering at London University, was responsible as consulting engineer. The electrical equipment, lighting and power, wiring, etc., was carried out by the hotel company's own staff, under the direction of the chief electrical engineer, Mr. Cushion.

One of the most interesting portions of the equipment is the control room, where the official in charge can see at a glance what is the position of affairs in all parts of the building—how much air is being delivered into each of the reception-rooms, what is the temperature of it, how much water there is in the water tanks, what is the boiler pressure, the temperature of the hot water, the proportion of CO_2 in the flue gases in the chimney, and so forth; and not only can he see what is going on, but he can control it also.

The heating of the hotel is effected partly by hot-water radiators, partly by vacuum steam, and partly by electric heaters; the last-named are used for the bedrooms.

The ventilation of the principal reception-rooms is on what is known as the "balanced system." Fresh air is forced in while vitiated air is simultaneously withdrawn in any desired quantity. Air is admitted into the hotel in a large settling chamber fixed near the corner of Air Street and Glasshouse Street. In this chamber all the heavier dust and other impurities are allowed to settle. The air next passes through a washer, where it is thoroughly cleansed of dust and other impurities, cooled, and humidified. In the hot days of summer provision is made for cooling the air through a considerable range by refrigerator, cold water, or ice, as required. In cold weather it is suitably tempered by passing over a battery of warm pipes. From the air washer it is led through two centrifugal fans and driven through underground ducts to all parts of the building.

The kitchen is of unusual height and size, and fitted with probably as fine a cooking plant as is to be found anywhere. Steam, gas, electricity, and coal fuel are all employed. The whole of the ceiling is false, with a ventilating space over the entire area. It is perforated by innumerable holes cast in removable panels, so that the entire ceiling can be periodically taken down for cleaning. From this false ceiling-space the air is drawn along a large duct to a fan fixed on the mezzanine floor. This fan is of sufficient power to change the whole of the air in the kitchen and surrounding rooms every one and a half minutes. The air is delivered into a large duct which conducts it to the

REGENT PALACE HOTEL: LADIES' WRITING-ROOM.

Plate VII. July 1915.

Photo: Bedford Lemere & Co.

THE REGENT PALACE HOTEL, PICCADILLY CIRCUS, LONDON.

Henry Tanner, F.R.I.B.A., F. J. Wills, and the late W. J. Ancell, Joint Architects.

REGENT PALACE HOTEL: GRILL-ROOM.

extreme top of the building. The smell of cooking is thus entirely avoided.

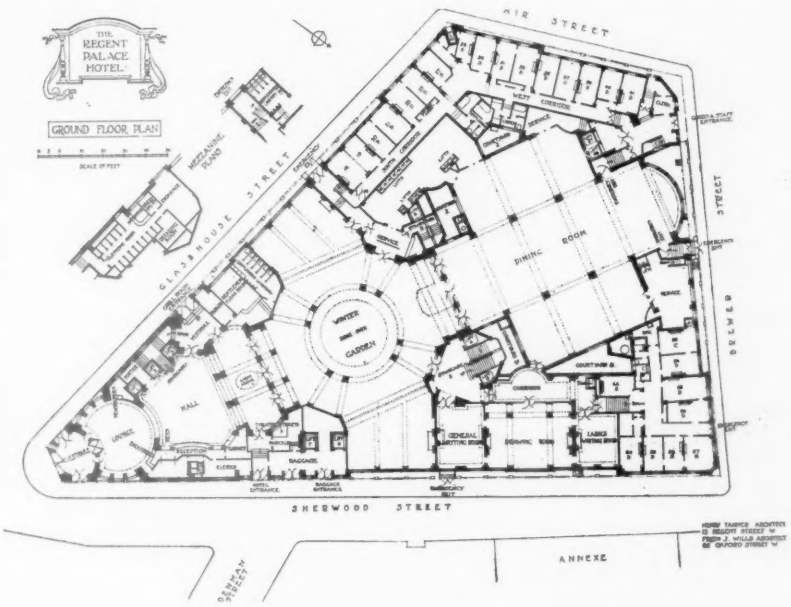
As every bedroom has its own hot-water supply, and as there is more than liberal bath accommodation, the provision of hot water was one of the most difficult problems in the entire installation. The supply to the hotel, and to every bedroom in it, is furnished by three very large calorifiers fixed in the sub-basement heater-room, adjacent to the main boilers. The temperature of the water is automatically controlled by electrical valves. There are also two large storage cylinders fixed on the roof holding 20,000 gallons of hot water.

For the lighting of the building some 6,000 Osram lamps have been installed, and the wiring has been laid out in two systems to comply with the L.C.C. regulations. The general scheme of illumination is on the semi-direct system, and for this purpose fittings of various designs have been employed.

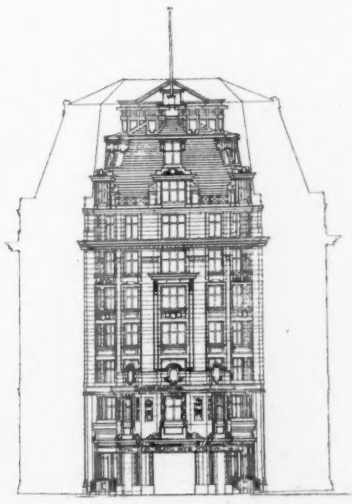
A most complete hydraulic vacuum cleaning equipment, which removes the dust from carpets, etc., direct to the drain, has been installed, and there is a pneumatic dispatch system serving all parts of the building.

The cost of the hotel is stated to be £600,000.

The general contractors were Messrs. J. Mowlem & Co., Ltd., and the steelwork contractors Messrs. Dorman, Long & Co., Ltd. The heating, ventilating, and hot-water systems were installed by Messrs. J. Jeffreys & Co., Ltd., the plumbing was carried out by Messrs. Dent & Hellyer, Ltd., and the plastering by Messrs. A. & S. Wheater. The Leeds Fireclay Co., Ltd., supplied and fixed the whole of the "Burmantofts Marmo," which forms the facing of the building. The decoration of the Rotunda Court, comprising the metalwork and glass of the dome, fibrous plasterwork for ceiling, stucco for walls, marblework, firegrates, electric-light fittings, and woodwork and iron grilles for doors and screens, was carried out by The Bromsgrove Guild. Messrs. George Jackson & Sons, Ltd., executed the decorative work in the drawing-room, and also the large ceiling of the grill-room, where the style



ELEVATION TO GLASSHOUSE STREET



ELEVATION OF APEX

of the ornament follows Pergolesi. Other decorative work was carried out by The Birmingham Guild, Ltd., Messrs Marshall & Co., and The Bath Cabinet Makers Co. The marble and mosaic work was executed by Messrs. Fenning & Co., Messrs. Walton, Gooddy & Cripps, and Messrs. Diespeker, Ltd. The Albion Iron Company supplied over 1,000 mantel registers and stoves for the bedrooms. The sanitary fittings were supplied by Messrs. Shanks & Co., and the wall tiles for bathrooms and lavatories by Messrs. Minton & Co. The art metalwork was executed by Messrs. H. W. Cashmore & Co. and Messrs. Strode & Co. Electric-light fittings were supplied by The General Electric Co., Ltd., Messrs. Strode & Co., and Messrs. Burt & Co.; the bedroom door furniture by Messrs. Cope & Timmins (London) 1911, Ltd.; and patent windows (both top and bottom sashes of which can be reversed for cleaning from the inside and from floor level) by Messrs. Bovis, Ltd. The lift installation, comprising altogether thirty-two lifts (including passenger and service), was carried out by Messrs. Waygood-Otis, Ltd.

A CITY STEAMSHIP OFFICE.

THE accompanying illustrations show the City office of the Allan Line, 103 Leadenhall Street, E.C., where a new scheme of decoration and equipment has been carried out to the design of Mr. Arthur T. Bolton, F.R.I.B.A. The decorative work is suggestive of the Colonial version of the Adam style which predominated during the latter half of the eighteenth century. By way of compliment to Canada the maple leaf has been introduced in the ceiling ornament. Corn, as the chief source of the growth and prosperity of Canada, is represented by the sheaves and scattered wheat, modelled in very low relief in two of the quadrants of the large circles; in the remaining pair the labour involved in the production of corn is indicated by a group of the familiar tools of the industry, decoratively treated. The export of fruit from Canada finds representation in panels of swags and cornucopiæ. The low-relief ornamentation of the walls includes some delicate pattern work in the borders of the large panels, which are framed up by Ionic pilasters and engaged columns. A dado of Spanish mahogany panels in

Photo: Bedford Lemere & Co.

ALLAN STEAMSHIP OFFICE: DETAIL OF CHIMNEYPIECE.

ebonised deal framing extends around the walls, and on one side are two chimneypieces displaying some finely figured wood. One has a clock incorporated in the design, the other an aneroid barometer, with modelled figures on either side. The general colour scheme of the office is white with a groundwork of pale green on the walls above the woodwork. The fittings are of bronze. In one corner of the apartment is the manager's office, enclosed by an architectural framework of wood and leaded glass, with an oval ceiling light. The work has included also the re-arrangement of the basement office, which is used by the Pursers' and Accountants' Department. The exterior of the building remains unaltered, but a new lobby and entrance doors in Spanish mahogany have been provided, with a decorative lead fanlight over. The roof-lighting and vertical sashes at the back, and the stall-board lights, have been reglazed with Maximum glass, giving a diffused light without shadows.

Messrs. Harrison & Spooner were the general contractors. The plasterwork was modelled by Mr. Rogers of Messrs. George Trollope & Sons, from the architect's designs. The electrical installation was carried out by Messrs. Electrical Installations, Ltd. Messrs. Webster supplied the clock and aneroid barometer, Messrs. James Gibbons the locks, Messrs. Ratner the safes. For one of the fireplace recesses an "Era" anthracite stove was supplied by The Falkirk Iron Company. The leadwork was executed by Messrs. Elsley, and the indirect lighting fittings by The Birmingham Guild. Mr. Bolton, who also designed the Company's West End office, was responsible both for the general design of the interior and the fittings.

Photo: Bedford Lemere & Co.

CITY OFFICE OF ALLAN STEAMSHIP LINE, LEADENHALL STREET, LONDON, E.C.
Arthur T. Bolton, F.R.I.B.A., Architect.

NEW BOOKS.

ARTISTIC LITHOGRAPHY.

THE lay critic has been so often criticised by the artist for venturing upon an expression of opinion when he himself is not an artist, that a certain amount of temerity, or gallant obstinacy, is necessary in continuing to do what has been forbidden; and this is especially brought to mind when confronted by two such books as those under present notice: but the lay critic, nevertheless, has his own views, and there is ample occasion for giving support to them. It is somewhat in this spirit that we take up Mr. Pennell's book of sketches in the Land of Temples. Mr. Pennell is a modern of moderns. He is also a great draughtsman, and has contributed very largely to the advance made in that sphere of work in which he has interested himself. Early volumes of THE ARCHITECTURAL REVIEW will show what a beautiful pen draughtsman Mr. Pennell was, but it is in lithography that he has reached his highest attainment. He approaches his subjects with the bluntness of Mark Twain, and sometimes with as little preparatory knowledge of them. This is the case with his book of Greek Temple Sketches. He says as much in his preface. "These were the things I saw. Had I known more I might have seen less—for it seems to me that most artists who have gone to Greece have been so impressed with what they have been told to see that they have looked at the land with a foot-rule, a translation, and a dictionary, and they have often been interfered with by these aids. I went ignorant of where to go—or what to see." What struck Mr. Pennell most was the sublime way in which the temples were each adapted to their particular site, forming an integral part of the landscape—Girgenti, Paestum, Corinth, Olympia, and the temples on and about the Acropolis. There are some remarkably effective instances of this, like the Temple of Nike and the Temple of Juno, and Mr. Pennell has made some very striking drawings of the mighty ruins. One feels, however, that the essentially modern character of the artist's outlook is not truly receptive of the old Greek spirit. Nevertheless the solemn sublimity of the great temples of antiquity is finely achieved in several of the drawings, particularly in the case of the Temple of Jupiter (as will be seen from the illustration on this page).

In the case of the other volume by Mr. Pennell, and his wife, we are not at all concerned with the same sort of criticism, for this is a volume dealing first with the historical development of lithography, and secondly with a technical account of the best means of producing lithographs at the present day. In "Pen Drawing and Pen Draughtsmanship" Mr. Pennell produced a work which is a delight always to refer to, and this new book on lithography has the same merits—that is to say, it gives a critical historical account of the inception of lithography by Senefelder and then goes on to deal with the greatest achievements subsequently attained, in France, in England, in America, and elsewhere. The illustrations to the volume are remarkably fine, and as the text is most readable, and obviously the result of great study and much knowledge, "Lithography and Lithographers" will take a standard place among the literature on the subject. It is the first of a series of books on the graphic arts to be written or edited by graphic artists, and if succeeding volumes in this series are produced in such an admirable form and possess such value as the present volume, the editions will meet with a wide circle of appreciation. Lithography, after having been neglected as a means of artistic expression, is now being taken up with great vigour, and by being applied to commercial requirements, such as advertising by poster, is making a very effective popular appeal. This volume presents the great work of the past as a source of study and inspiration for great work of the present.

THE TEMPLE OF JUPITER: EVENING.

From "Joseph Pennell's Pictures in the Land of Temples."

It is of striking interest, and we can commend it to our readers in the full belief that they will find it as excellent as we proclaim it to be. Both volumes are remarkably cheap—the book of sketches in the Land of Temples being only five shillings, and this other volume only half a guinea.

"Joseph Pennell's Pictures in the Land of Temples." London: William Heinemann, 21 Bedford Street, W.C. 10 in. by 7 in. 40 plates. Price 5s. net.

"Lithography and Lithographers." Some chapters in the History of the Art, by Elizabeth Robins Pennell, with descriptions and technical explanations of modern artistic methods by Joseph Pennell. London: T. Fisher Unwin, 1 Adelphi Terrace, W.C. 12 in. by 8½ in. 309 pages. 79 illustrations. Price 10s. 6d. net.

MEMORIALS AND MONUMENTS.

THE subject of memorials and monuments has a melancholy interest at the present time. Already there is a call for memorials to those who have fallen in the War, and ere long hundreds of such monuments will be required. It is imperative that these shall reach a far higher standard of design than was attained in the case of memorials of the South African War, and every effort towards the achievement of this end deserves hearty commendation. We welcome therefore this book by Mr. Weaver. For the most part it is concerned with English memorials, old and new, and among these are many beautiful examples of sculpture, carving, and lettering. There are a very large number of illustrations, and these constitute the principal interest of the book, but the letterpress gives an admirable historical sketch of what has been done in this country from about the fourteenth century down to the present day. Particular attention is given to modern work. Wall monuments and inscriptions are very fully dealt with, and rightly so, because it will be monuments of this kind that will be chiefly called for after the War. Many eighteenth-century examples in Westminster Abbey and elsewhere are illustrated, and there are such good modern examples as the wall monuments to Cockerell and to Henley in St. Paul's Cathedral, and some fine specimens of lettering by Mr. Eric Gill, which call for special notice. Crosses, churchyard tombs, headstones, brasses, and medallions are also fully illustrated. We should have liked to see more of the French memorials, in which the Cemetery of Père Lachaise is so rich, and we think that the inclusion of some obelisks like the one erected in the grounds of Chelsea Hospital to the heroes of Chilianwalla would have been of value, for it is our opinion that the two best forms for memorials are the wall tablet embellished with good lettering and suitable ornament, and the well-designed obelisk. With modern English memorials in general we feel that the sculptor has taken too predominant a part. What we want is more architectural design of a high standard and less sculpture. Mr. Weaver's book offers plenty of examples which illustrate the merit of good architectural design, and it is on this account especially that we are glad to draw the attention of readers to it. The antiquary will find it of interest as a well-written account of the historical development of English monuments, and the designer will find in it a wealth of examples which should prove of definite practical service to him. The illustrations are particularly well produced, there being a large number of collotype plates, rendering the finest detail, as well as numerous sketches in the letterpress.

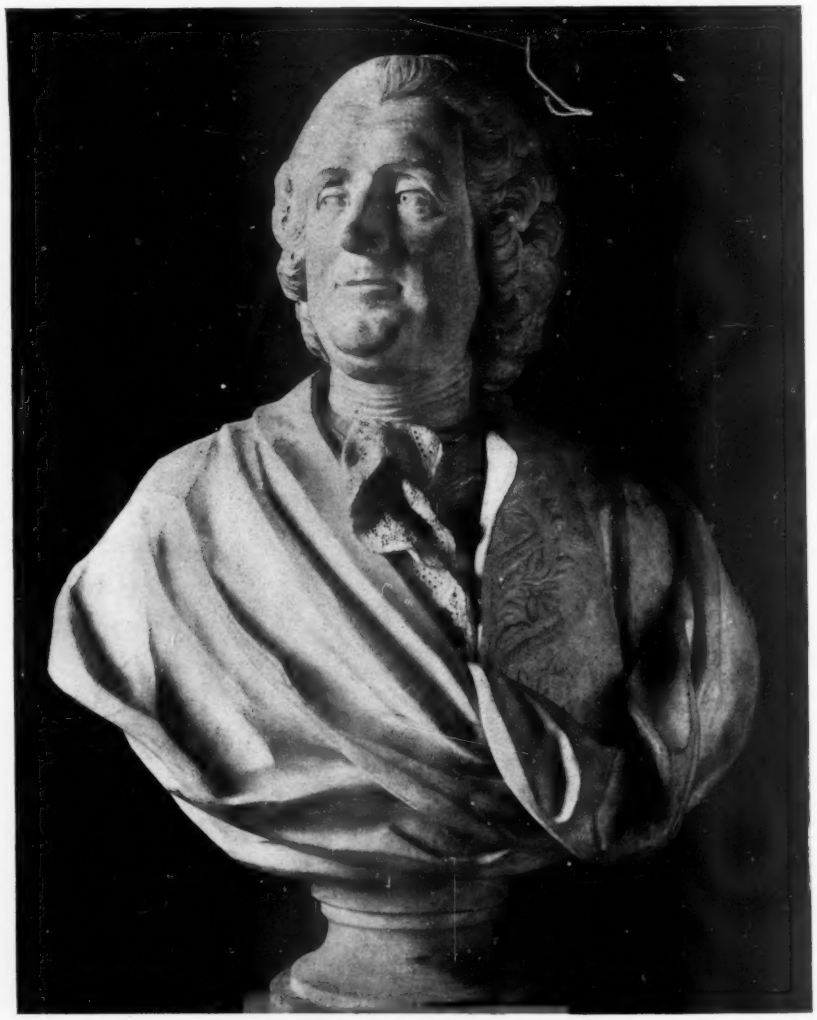
"Memorials and Monuments, Old and New": two hundred subjects chosen from seven centuries. By Lawrence Weaver. London: "Country Life," 20 Tavistock Street, Covent Garden. 9½ in. by 6 in. Price 12s. 6d. net.

BUST OF GABRIEL.

THE bust of Jacques Ange Gabriel (1699–1782) shown on this page has a two-fold interest, first as a representation of a great architect—the last and most illustrious of the Gabriel family of royal architects who flourished in France from the Renaissance to the Revolution—and, secondly, as the work of a great sculptor, Jean Baptiste Lemoyne.

Jacques Ange was the son of Jacques Jules Gabriel, the magnificent bust of whom, also by Lemoyne, was illustrated in THE ARCHITECTURAL REVIEW for February 1914. Many great buildings in Paris are associated with his name, foremost among them being the École Militaire on the Champs de Mars; the twin blocks on the north side of the Place de la Concorde, now known as the Ministry of the Marine and the Hôtel Crillon, with their fine colonnades; and the restoration of Perrault's Colonnade and other works at the Louvre. At Versailles he built the Petit Trianon, the central pavilion of the Cour d'Honneur, the Chapel, and the Theatre. He was the architect for restorations at Orleans and Reims Cathedrals; he rebuilt the Chapel at Compiègne; decorated the great anti-chambre du roi at Fontainebleau; finished the Palais Bourbon; and added to the Château de Choisy.

His work displays grand qualities of architectural design—fine composition, strength without massiveness, and delicacy without weakness—and by many Jacques Ange Gabriel is regarded as the greatest architect whom France has ever produced.



BUST OF JACQUES ANGE GABRIEL, BY LEMOYNE.

Plate I. August 1915.

MONUMENT TO GENERAL CHANZY AT LE MANS.

Croisy, Sculptor.

MEMORIALS OF WAR.—V. MODERN FRENCH.

(*Continued from* p. 12, No. 224.)

THE DÉBÂCLE OF 1870 AND THE SIEGE OF PARIS.

ON the day that Paris capitulated William I was proclaimed German Emperor in the Hall of Mirrors at Versailles, and Prussian militarism thereby received the tremendous impulse which for nearly half a century has proved a menace to European peace. The German Empire was born in a welter of blood and iron. The learned scientists and professors of Germany bowed down to the autocracy of Bismarck; one alone, Nietsche, refused to perform the ceremony of kotow, declaring that the day of humiliation for France meant the departure of culture from Germany. He was a true prophet, for Germany immediately lost the artistic intercourse of the most refined nation in the world, which hitherto had helped to model her artistic output. Henceforth she pursued her own materialistic career, and the subsequent decadence of German taste soon became obvious.

LION AND CHÂTEAU, BELFORT.

The humiliating crisis of 1870 brought to the front three men of the first rank—Léon Gambetta, Jules Favre, and Louis Adolphe Thiers. Gambetta was of an advanced Liberal turn of mind. He took office in the improvised Government of National Defence after the proclamation of the Republic, becoming Minister of the Interior. Later he became Dictator of France, and desired to continue the war against the Germanic hordes, even when the surrenders of Metz and Paris

THE LION OF BELFORT, PLACE DENFERT-ROCHEREAU, PARIS.

Bartholdi, Sculptor.

had been accomplished. It was left to Favre, the Minister of Foreign Affairs, to settle the terms for the surrender of Paris in January 1871, and to Thiers, the greatest intellect of the crisis, fell the task of inducing the National Assembly to agree to peace terms dictated solely by Germany. There is a monument to Gambetta in the Place du Carrousel. In design it is a lofty, pyramidal feature raised on an ornate base, the architectural detail being particularly vigorous and refined. The statue of the great statesman, in a characteristic attitude, shows Gambetta as organiser of the national defence, with supporting decorative statues, or sub-motifs, representing Truth and Strength, and, at the top of the pyramid, Democracy—a woman seated on a winged lion. This symbolic group, with the splendid setting, is by far the most successful of its kind in Paris. The architectural attributes are restful and subordinate, while the sculpture, by Aubé and L. C. Boileau, is vivacious and eloquent.

GAMBETTA MONUMENT, PLACE DU CARROUSEL, PARIS.
Aubé and Boileau, Sculptors.

Monuments to those who fell in the War of 1870–71 are to be found in every Department of France. Some representative examples are here illustrated. The monument at Le Mans to General Chanzy (see Plate I) is typically French in its vivid and realistic portrayal of fighting men. In its way this fine example of the sculptor's art almost equals the classic work of Rude on the Arc de Triomphe.

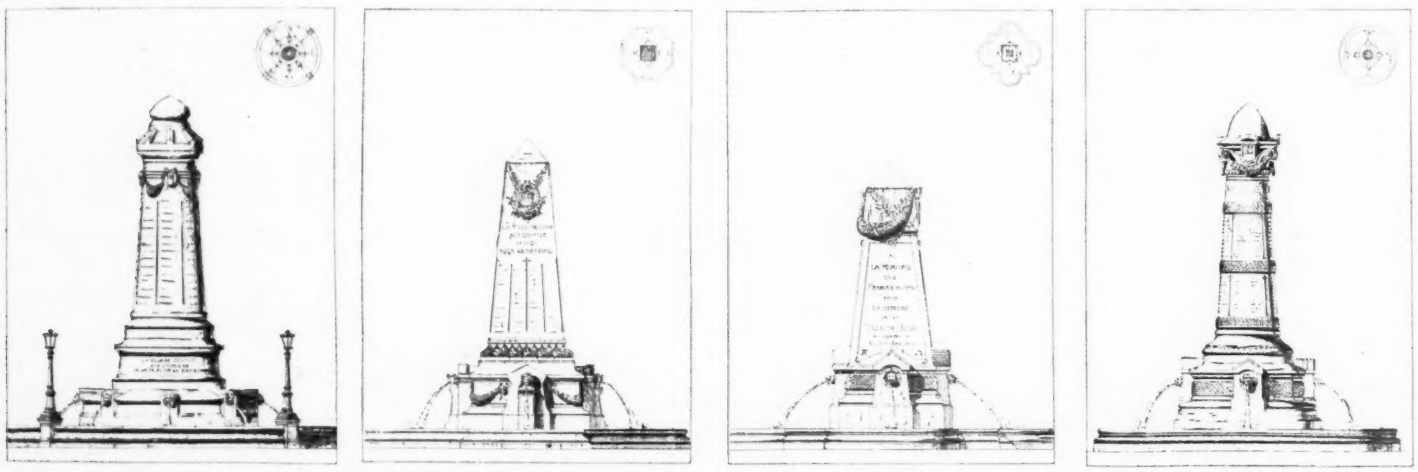
The monument erected at Angoulême (Plate II) illustrates in an unusually beautiful way the collaboration of architect and sculptor. The motif is an obelisk, with a single symbolic figure at the base, the three faces of the obelisk above the head of the figure being reserved for the names of the fallen. In this design there is an element of sentiment as well as of symbolism, the impression conveyed being one of sad fortitude. The monument at Orange (Plate II also) is another of the same class. The pedestal in this instance is particularly rich.

The monuments at Caen (Plate II) and Avranches (page opposite) belong to the Néo-Grec school, the obelisk form being the chief feature. The monument at Marseilles (page opposite) is extremely ornate, but the multiplicity of parts and excess of interest militate against its being considered as a work of art of premier rank.

The triple monument at Nantes (page 24) is a restful design which owes a great deal of its charm to the natural setting. Corroyer was the architect and Bareau the sculptor.

To the heroism of the defenders of Paris there is no finer tribute than that conveyed by the symbolic picture which was painted by Meissonier. The dauntless figure of the Republic stands central in a scene of carnage. Marines operate a big gun; the wounded are shown with weapons, prepared to die fighting; while civilians and priests convey combatants from the battle. Equally expressive, too, is another picture by Anton von Werner, showing the coarse Prussian soldiers installed amidst the refinements of a French home.

To defend Paris in 1870 all classes were called upon. Trappist monks and members of other religious houses were drilled as infantry, and the students of the École des Beaux-



By Belat. By Garlinier. By Degré. By Marlio.

DESIGNS FOR MONUMENT TO COMMEMORATE THE DEFENCE OF DIJON.

At Marseilles.

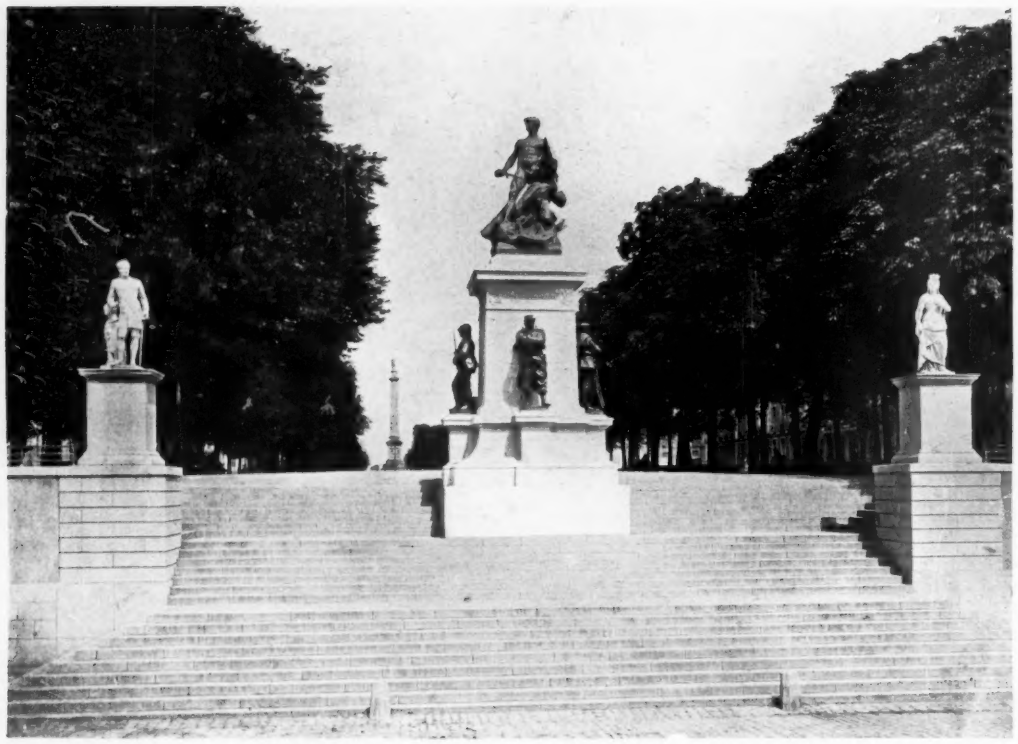
At Avranches.

FRENCH MONUMENTS OF THE WAR OF 1870-71.

Place de la Nation.
Dalou, Sculptor.

Place de la République.
Brothers Morice, Sculptors.

MONUMENTS TO THE GLORY OF THE FRENCH REPUBLIC.



MONUMENT AT NANTES TO THE WAR OF 1870-71.
Corroyer, Architect. Bareau, Sculptor.

Arts were mustered in force. At the École, in the Cour du Mûrier, is the exquisite monument to Henri Regnault, the painter, and other pupils who were killed during the siege. It is shown on Plate III.

In the Place Denfert-Rochereau, Paris, stands the monument known as The Lion of Belfort (page 21). The lion is represented in a defiant attitude, half crouching, half resting upon his fore paws. This is a replica in bronze of the lion which is hewn out of the solid rock at the base of the Château at Belfort.

Among the illustrations of *Croquis d'Architecture* for the period 1872–1880 are many designs for monuments to the Franco-German War and the Defence of Paris, which claim mention as examples of good taste and high merit. The smaller monuments of this date invariably take the form of obelisks, such as the granite obelisk projected for the town of Luneville, by Jules Reboul. Another fine design for a commemorative monument was that to the Girondins by the talented Professor Guadet, an illustration of which is shown on page 25. This is essentially an architect's monument, as distinct from one in which sculpture is the dominant attribute. If reference is made to the famous tomb at Pompeii, the motif of the design will be apparent. Guadet, in this design, achieved a monumental character without apparent effort. It is an example of an intellectual *tour de force*, grandly eloquent of restraint and originality, and an object-lesson in the adaptation of archæological knowledge.

Two other fine monuments of a symbolic character are those to the Triumph of the Republic in Paris. The first is that in the Place de la République (illustrated on the preceding page). This was designed by the Brothers Morice. It was originally ordered by the government of the Second Republic in 1848, but the sculptor could not finish it before the *coup d'Etat* occurred, and consequently before the change of govern-

MONUMENT TO JOAN OF ARC AT CHINON.
Deglane, Architect.

MONUMENT OF 1870-71 WAR AT MARS-LE-TOUR

MONUMENT TO JOAN OF ARC IN PARIS.
Frémiet, Sculptor.

At Angoulême.

At Orange.

At Caen.

August 1915.

Plate II.

FRENCH MONUMENTS OF THE WAR OF 1870-71.

Plate III.

MONUMENT TO HENRI REGNAULT AND STUDENTS OF THE ÉCOLE DES BEAUX-ARTS KILLED DURING THE SIEGE OF PARIS, 1871.

Pascal, Architect. Chapu, Sculptor.

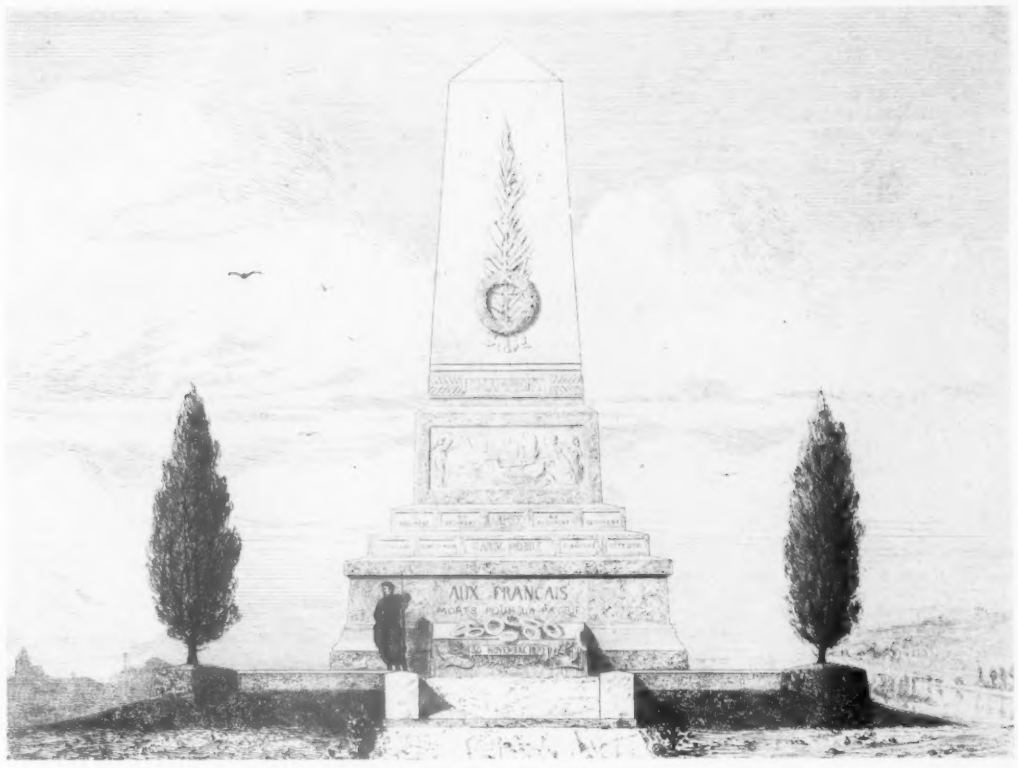
August 1915.

MONUMENT TO GENERALS LECOMTE AND CLÉMENT THOMAS IN CEMETERY OF PÈRE LACHAISE, PARIS.

Coquart, Architect.

ment. For many years it was hidden, but at last the deserving artists received their reward on the occasion of the great National Fête day, July 14th, 1880, when the monument was unveiled. The stone pedestal is 50 ft. high, and the statue is 32 ft. to the top of the olive branch. The seated bronze figures placed round the pedestal as sub-motifs represent Liberty, Equality, and Fraternity. In front there is a bronze lion with the urn of "suffrage universel."

The other monument to the Republic is that by Dalou in the Place de la Nation (illustrated on page 23). It takes the form of a female figure of the Republic on a car drawn by two lions, guided by Liberty, and escorted by Labour, Justice, and Peace. It is a remarkable piece of sculpture, essentially modern in feeling, suave in outline, graceful in composition, and imbued with French vigour.

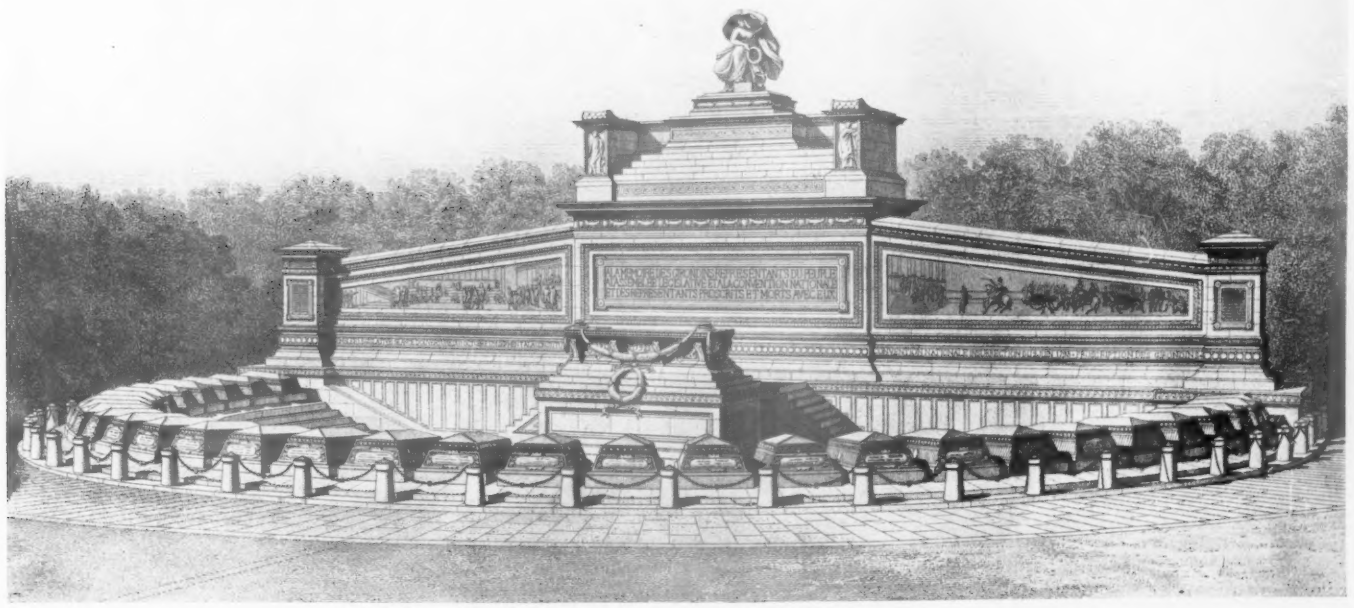


DESIGN FOR MONUMENT OF THE WAR OF 1870-71.
Sauffroy and Vionnois, Architects.

With regard to the other illustrations accompanying this article which have not already been referred to, we may note that the monument to Joan of Arc at Chinon (shown on page 24) illustrates the unsatisfactory effect of excessive action in sculpture. Far better than the horse and its rider is the stone pedestal of the monument, by M. Deglane. The French excel particularly in the treatment of pedestals.

The monument to Joan of Arc by Frémiet, in the little Place des Pyramides that opens off the Rue de Rivoli, is a spirited example of the sculptor's work, and admirable too is the sculpture on the monument at Mars-le-Tour, illustrated on the same page; while as a distinctively original conception the monument to Generals Lecomte and Clément Thomas in the cemetery of Père Lachaise (shown on Plate III) claims attention.

A. E. R. R. R. P.



DESIGN FOR MONUMENT TO GIRONDINS.
M. Guadet, Architect.

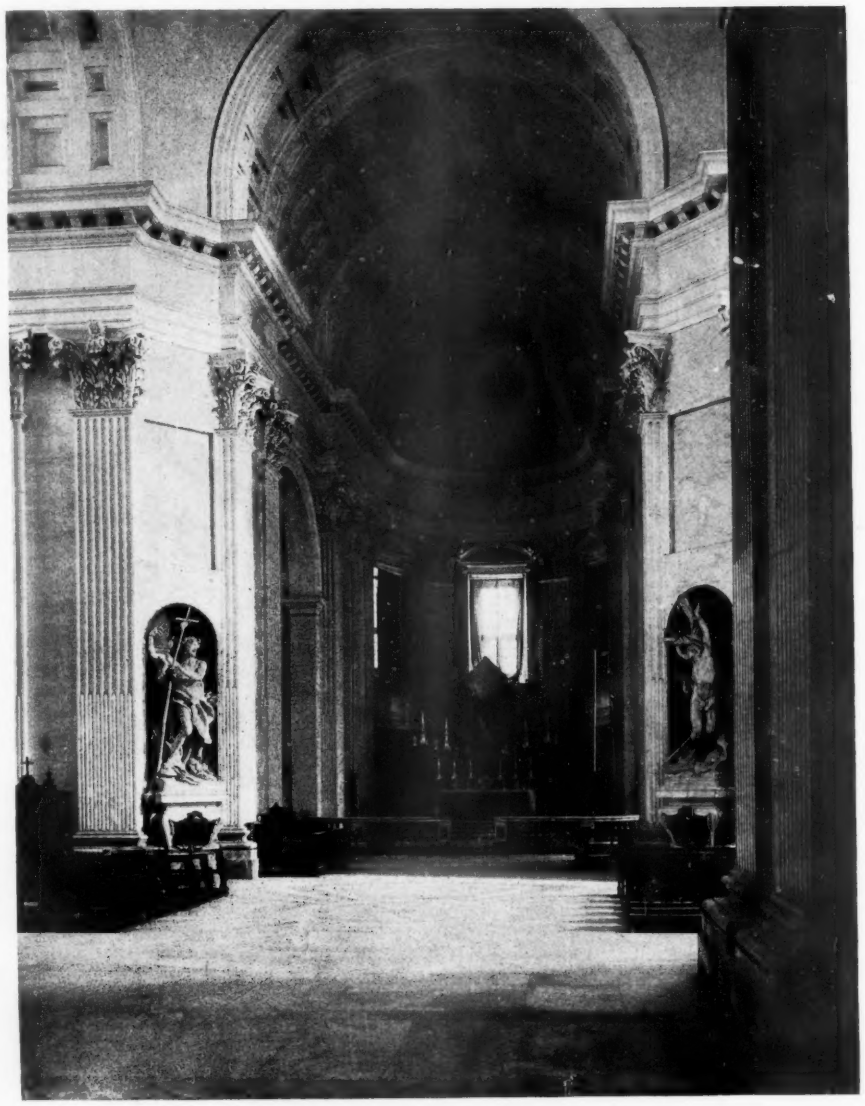
ARCHITECTS OF THE LATER RENAISSANCE IN ITALY. II—GALEAZZO ALESSI.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

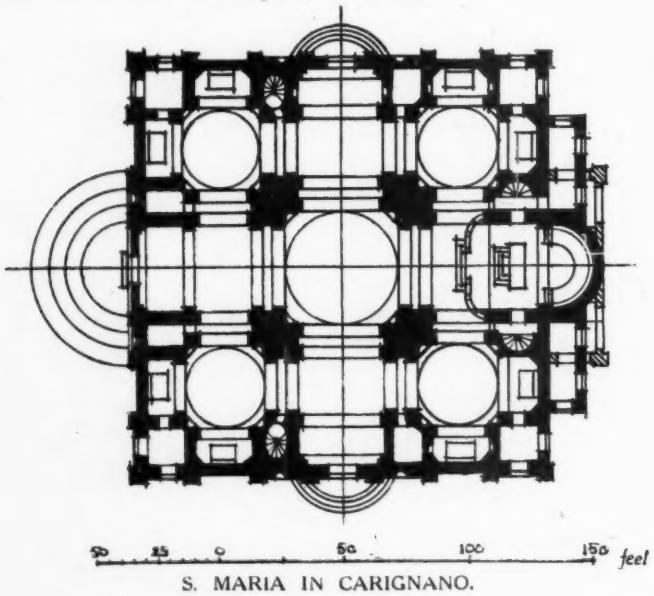
(*Continued from* p. 112, No. 223.)

THERE are many points of similarity between the lives of Vignola and Alessi, whose architectural designs have so much in common. The latter was born in the historic town of Perugia, among the Umbrian hills, about the year 1512, according to the best historians; and has occasionally been surnamed Perugino. He came of good family, and having in early youth shown much aptitude in literature and mathematics was instructed in various branches of art by Giambattista Caporali, a local architect and painter. With him Alessi remained till 1536, when he went to Rome to pursue his studies. By some biographers it is related that he became chamberlain to the cardinal of Rimini, by others that he studied the Roman antiquities and other aspects of architecture. He may well have done both, for it was usual for penurious artists to be attached to the retinue of some wealthy prince of the Church who was in fact, as well as in name, their patron. So it was with Michelangelo, Bernini, Vignola, and all the architects of seventeenth-century Rome. Here Alessi met Michelangelo, and was no doubt considerably influenced by his views on art, but could hardly have been impressed by his buildings, for Michelangelo turned to architecture late in life.

After six years in Rome Alessi returned to Perugia, in the train of a papal legate, Cardinal Parisani, who was bent on the glorification of the town. The young architect, now thirty years of age, was entrusted with the direction of various works at the monastery of S. Pietro. In 1544 he completed the buildings commenced by Sangallo in the Citadel and also designed a new entrance gateway and a house for the governor. In the cathedral he built the chapel of the Sacrament. He designed a new façade for the church of S. Maria del Popolo, and several houses



S. MARIA IN CARIGNANO, GENOA.

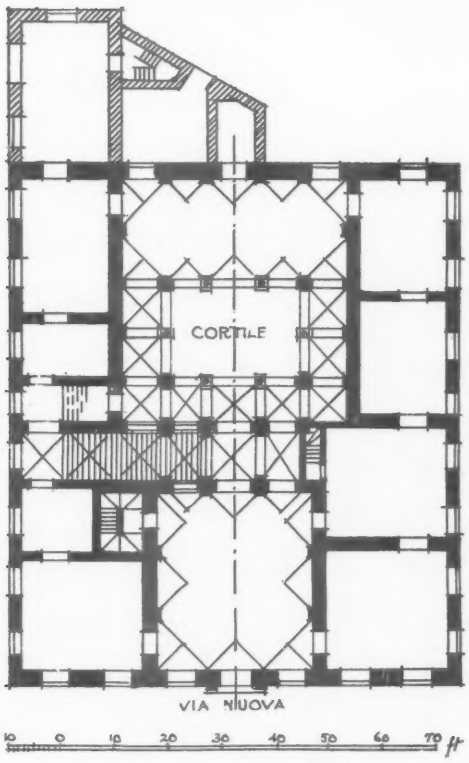


S. MARIA IN CARIGNANO.

or palaces in the city.* These Perugian commissions are of no great architectural importance, indeed they have contributed nothing to the reputation of a town possessing so many earlier relics, but in Alessi's own day they were sufficient to attract the attention of a wealthy and influential Genoese family, the Sauli. It was as a military architect that Alessi was invited to Genoa, a city so much concerned with commerce and war that she found no time to breed artists, and so was constrained to import them from elsewhere. But, like many great men of the Renaissance, Alessi had a versatile mind, and goes down to history as one of the foremost palace-designers of any age.

His first work was the remodelling and enlarging of the harbour, including the reconstruction of the arsenal, with the addition of a new mole and a lighthouse. Much of this work has now disappeared, but the Porta del Molo Vecchio still remains, a fine gateway with a guard-house. The treatment is formal and dignified, in keeping with the style of Palladio rather than that of the Roman masters. Alessi has flanked

* For further information as to Alessi's work in Perugia see René Schneider's *Pérouse*, p. 126.



PALAZZO CAMBIASO.

PALAZZO PARODI, GENOA.

the arch of the gateway with heavily rusticated Doric columns, set back in a curved recess, as Vignola might have done in similar circumstances. Concave façades, so characteristic of the seventeenth and eighteenth centuries, may well have been suggested by these designs of an earlier period.

Before these works in the harbour were finished, Alessi had begun the great church of S. Maria in Carignano, situated at the end of the fine curve of the port on the slope of a commanding hill. This building, almost as remarkable for its size as for its position, is often thought to be the Cathedral by strangers approaching Genoa from the sea. It was erected by the Sauli family, and appears to have been commenced very soon after Alessi's arrival in the city in 1552. More than fifty years were occupied in its construction, but, with the exception of the florid eighteenth-century portal, the design may reasonably be regarded as Alessi's own. One would like to feel, however, that the two *campanili* were finished by some less capable hand without his instructions, for they appear inferior to the other parts of the church and out of proportion with the dome. It is thought that Alessi wished to adopt, with certain modifications, Bramante's plan for St. Peter's, and the building as executed covers a square site. The interior is a magnificent success, spacious, light, and restrained. Beneath the piers of the dome are niches containing colossal statues, those representing St. Sebastian and Alessandro Sauli being by Pierre Puget, St. John the Baptist by Filippo Parodi, and St. Bartholomew by Claude David. Of the many fine interiors of the century 1550–1650, when church-planning was at a high level, there are none possessing the charm of splendid simplicity more than Alessi's S. Maria in Carignano at Genoa and Vignola's S. Maria degli Angeli at Assisi.

PALAZZO CAMBIASO, GENOA: DETAIL OF FAÇADE.

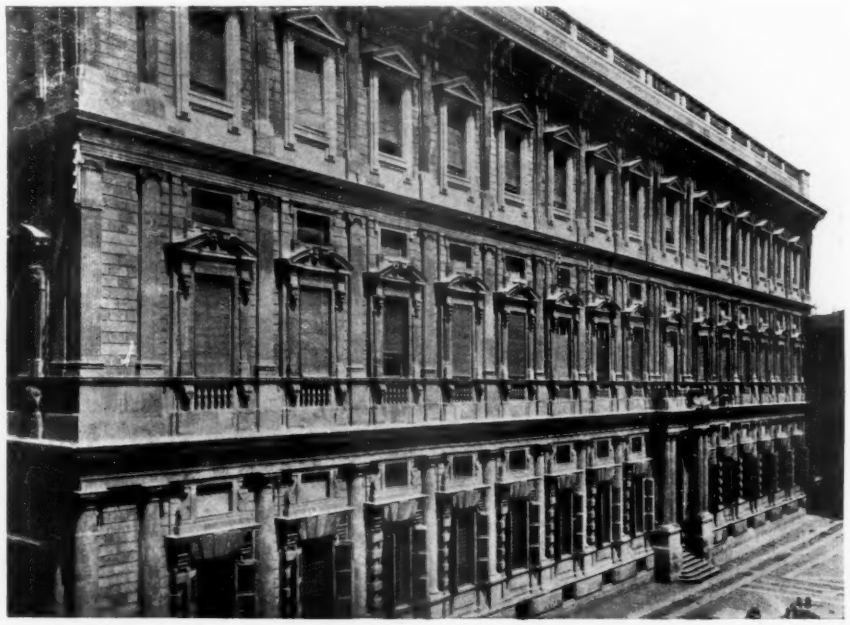
PALAZZO MARINO, MILAN: FAÇADE TOWARDS PIAZZA DELLA SCALA.

Alessi was also employed by the Sauli to build for them, or for one of them, a palace which appears to have been that in the Borgo San Vincenzo, destroyed in 1853.* This was known in later years as the Villa Grimaldi and had a fine arcaded *cortile*. It was one of his most successful designs, recalling in many respects his Palazzo Lercari-Parodi described below.

Alessi was forty years of age when he first arrived in Genoa, the city with which his reputation was so closely connected, and probably several years older before he commenced his *capolavoro*, the Via Nuova. This street is of no great length, not much more than 250 yards, and is only 20 ft. wide, but it has been described as "The Street of Kings," and in Alessi's own day was regarded as the finest street in Italy. The reason undoubtedly is to be found in the fact that before this date town-planning had never been taken seriously; and it was not until the latter half of the sixteenth century that the "setting" of buildings came to be regarded as a branch of architecture. Mediæval Genoa consisted of alleys sloping up at a steep gradient from the harbour, many of which still remain, and even the sumptuous days of the Renaissance demanded no more than a straight line and sufficient width to allow two vehicles to pass without actually touching the walls of the splendid palaces on either hand. Alessi constructed this street on ground actually occupied by poor property, and probably intended at the outset that it should be lined for its whole length with mansions on a grand scale. The greater part of the building was carried out long after his death, and we shall now probably never know which of the palaces can be definitely attributed to him, but we do know that in designing and erecting the first two of the series he determined the scale which he intended subsequent architects to follow. As the height of each of these palaces, from the street level to the top of the crowning balustrade, is more than 70 ft., and as the Via Nuova has a width of 20 ft., we may conclude that Alessi's ideas of light and air, to say nothing of monumental effect, were curiously limited. But in Genoa there are, and always will be, extenuating circumstances. The rapid slope of the hill continues almost without a break from the lofty heights of the Castellaccio to the harbour, so that all building sites and all streets between them have to be constructed on terraces. In one of Bianco's palaces, to be described in a later article of this series, there is a difference of 74 ft. in the height of the ground at the front and the back of the site, between two points about 170 ft. apart! In these two examples by Alessi the sites have been levelled, but the nearness of the hillside to the Via Nuova explains the narrowness of that frequently lauded thoroughfare.

The Palazzo Cambiaso and the Palazzo Lercari-Parodi adjoining it, bearing the numbers 1 and 3 respectively, are universally agreed to be the work of Alessi. They form a contrast with all the Genoese architecture that had preceded them, and also with one another. So far as any tradition can be said to have arisen among the palace-builders of the city, there was a tendency towards flat stucco façades painted with exuberant frescoes or decorated with boldly modelled plaster. Such façades can hardly be regarded as architecture, but rather as convenient screens for exhibiting painting and sculpture pierced here and there with rectangular openings for light. They were, like everything else artistic in the city, the product of imported labour, in this case of Lombards.

Alessi came to the Via Nuova fresh from the bastions and heavy masonry of the harbour, where his work had been almost of an engineering character; and in his palaces there is a considerable massiveness of treatment, in spite of the lightness of much of the detail. This is particularly evident in the Palazzo Cambiaso, which is nearly cubical in its proportions and is crowned by a fine modillion cornice. The external angles are accentuated by rusticated quoins. The general design of the façades may be gathered from the accompanying



PALAZZO MARINO, MILAN: FAÇADE TOWARDS PIAZZA S. FEDELE.

* Illustrated in Gurlitt, *Geschichte des Barockstiles in Italien*, Fig. 117.

Plate IV.

August 1915.

VILLA CAMBIASO, GENOA.

Alessi, Architect.

Plate V. August 1915.

PALAZZO MARINO, MILAN: THE CORTILE.
Alessi, Architect.

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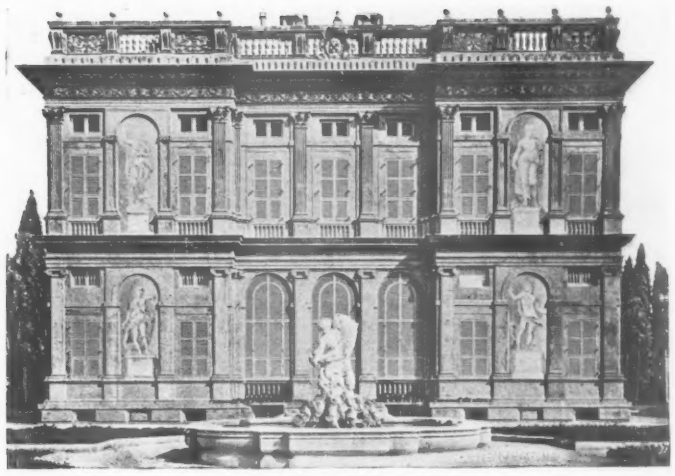
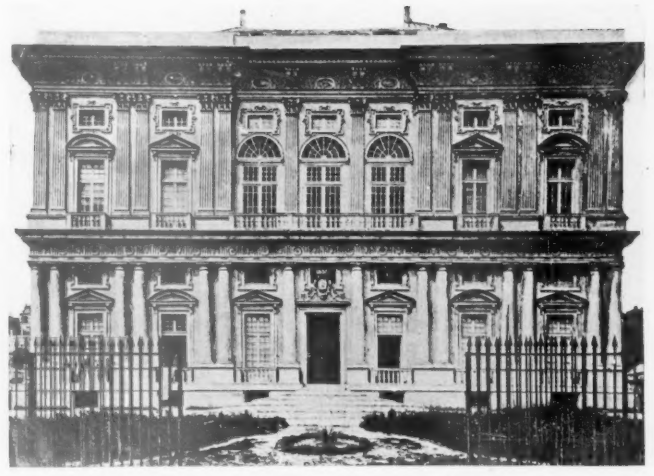


VILLA PESCHIERE, GENOA.



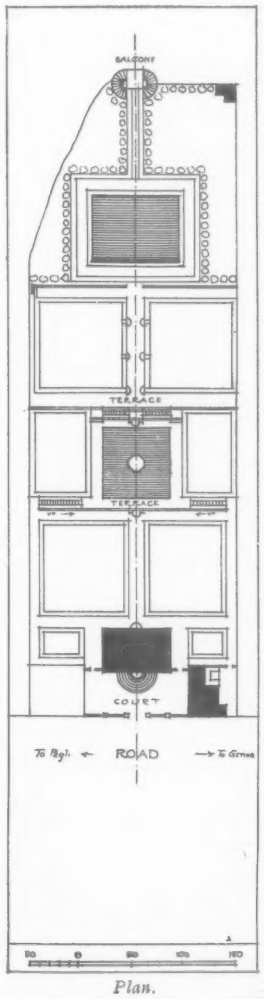
VILLA SCASSI, SAMPIERDARENA.

illustration (page 27), but it must be remembered that the narrowness of the Via Nuova prevents any general view being obtained by a photographer.* No idea can be formed of the great hipped roofs, covered with stone slates of a silvery grey tint, which indeed are only visible from one of the surrounding heights. The *cortile* of the Palazzo Cambiaso is of comparatively small dimensions, and has a simple vaulted arcade with Doric columns, but the germ of Bianco's magnificent symmetrical plans is to be seen in its masterly alignment.

The Palazzo Lercari-Parodi forms a striking contrast with its neighbour just described. The *cortile* is only separated from the street by a stone screen with an arcaded *loggia* above it. At either end are flanking wings two storeys in height, also with a *loggia* above. Anything less like the solid and many-windowed front of the Palazzo Cambiaso could hardly be imagined, and Alessi may have intended to introduce other startling effects in his designs for the remaining buildings of the Via Nuova. The gardens of this palace still remain, though pierced by a tunnel for a tramline.

Besides the two above mentioned, it is probable, though not certain, that Alessi was responsible for the design of five more palaces in the Via Nuova—the Palazzi Spinola, Gambaro, Giorgio Doria, Serra, and Adorno. The first adjoins the Palazzo Lercari-Parodi, the remaining four are on the opposite side of the street.

The Palazzo Spinola has a flat façade higher than that of the Palazzo Cambiaso. The windows are plain openings without architraves, and there is nothing to break the monotony of the front from pavement to cornice except a range of balustraded balconies to the third tier of windows. The planning of the interior is excellent, and the staircase assumes an increased importance. A fine scheme of terraced gardens rises from the large *cortile* with its fountain. The Palazzo Gambaro is commonly reputed to have formed one commission with the Palazzo Cambiaso opposite from Baldassare Lomellini to Alessi, but the general similarity of the two to a casual observer is less evident on careful examination. The remaining three palaces attributed to Alessi have all been considerably altered since his day, and of them only the Palazzo Serra retains its original façade, a simple and dignified design.



Plan.

VILLA SCASSI, SAMPIERDARENA.

Whereas all the palaces on the upper, or north, side of the street have (or had) terraced gardens rising from the level of the *cortile*, those on the south abutted, when they were built, on the crowded property that still surrounds them, and have therefore very small gardens which are usually below the level of the *cortili*. The unique characteristics of the Genoese palace thus are found in the examples on the north. It must be remembered, however, that it was left for Alessi's successors to produce the most magnificent architectural schemes in Genoa. To him was due the system of symmetrical planning, the careful adjustment of vestibule and *cortile*, and the dignified solidity of the whole mass. Those who followed him developed staircases and terraces to a point he may never have imagined.

In his numerous villas on the beautiful Ligurian littoral Alessi displayed his genius even more unmistakably. Four centuries and a half ago Sampierdarena and Sestri Ponente were as lovely as Nervi and other neighbouring resorts are at the present time, but nowadays one has to picture orange-groves and cypresses on the sites of the huge coal-yards and foundries in Genoa's western suburbs. With the birth of modern Italy many of Alessi's most celebrated gardens have given place to railway sidings and workmen's dwellings, but several of them have escaped this industrial invasion, and even round the smoke and grime of Sampierdarena one finds the wistaria, roses, and evergreens more generally associated with the Riviera climate.

Among various villas attributed to Alessi, there are three which may be regarded as undoubtedly his work—the Villa Scassi at Sampierdarena, the Villa Peschiere on the hill above Genoa, and the Villa Cambiaso at San Francesco d'Albaro on the east of the city.

The first of the trio is now devoted to the purposes of a State School, but this destiny has saved it from a worse fate that has overtaken many of its neighbours. The old garden, with numerous terraces prolonging the vista from the wooded hills to the sea, is still intact and open to the public. Whether the design of the garden is entirely due to Alessi is not absolutely certain, but

* For a perspective view of these palaces, based on a drawing by P. P. Rubens, see Gurlitt, *op. cit.* Fig. 48.

such appears to be the case. It thus acquires an additional interest as one of the earliest examples of Italian formal gardens extant. A well-informed writer, Miss Wharton, has pointed out * that the Genoese villas were placed on waterless rock terraces between mountains and sea, exposed to a blazing sun, without any of the natural advantages of foliage and vegetation attached to the gardens of Tuscany and Frascati. This statement is surely exaggerated, for the hills surrounding Genoa are well wooded and the spring flora is unusually fine ; but her next statement, that Alessi's villas are more in the nature of architecture than are the dainty sixteenth-century *casini* of the Roman gardens, is entirely reasonable. Whether or no Alessi designed his country houses as he did because they formed the most important feature in the scheme is a matter open to discussion; certainly they are large and solid buildings with nothing of the *gazebo* about them.

The three designs have many features in common, especially their general proportions. Each is of simple rectangular form, built of a golden-coloured stone with a huge hipped roof covered with stone slates as in the Via Nuova palaces. Each is divided into two stages of orders on a low basement forming little more than a plinth. The Cambiaso and Scassi villas have Doric columns on the lower storey and Corinthian pilasters above, the Villa Peschiere has Ionic pilasters with Corinthian pilasters above. Each has a very bold cornice, the Villa Scassi being crowned with a blocking-course, and the other two with very original balustrades.

The principal front of each example is divided into three portions, the central part being three bays wide, and the two wings varying, viz., one bay wide in the case of the Villa Cambiaso, two in the Villa Scassi, and three in the Villa Peschiere. It would appear that Alessi had in his mind a conventional type for his country houses, and that he varied it only slightly to suit his various employers. He was most successful in the Villa Cambiaso, a bold and scholarly design, and it does not seem necessary to ascribe any of the credit to Michelangelo, as at least one historian has done.

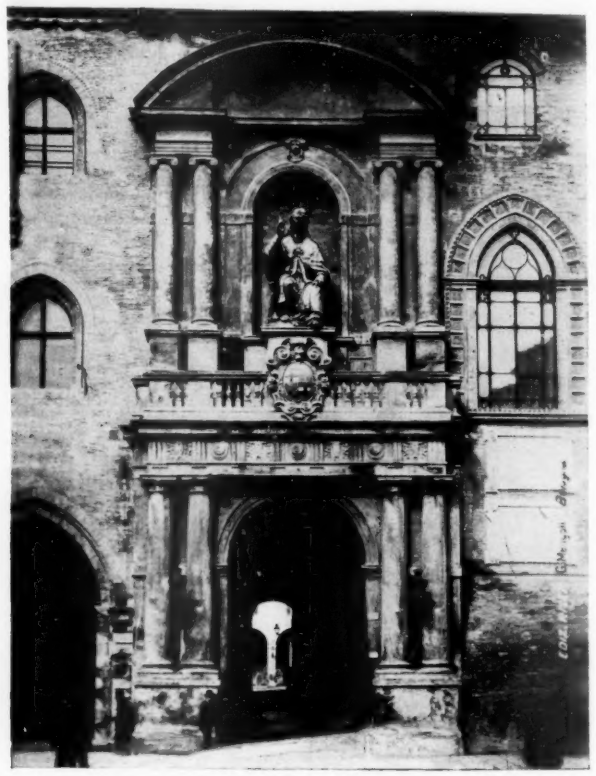
The minor features of these villas do not call for much comment. In the writings of Vasari and Milizia one may read of some of the luxurious apartments, especially two marvellous bathrooms. But Alessi combined great originality with a sober judgment, and so was able to reconcile the sumptuous taste of the Genoese plutocrat with the requirements of good design. The gorgeous carved and painted decorations of his interiors are as attractive as the dainty architecture in his gardens.

Apart from palaces and villas in Genoa, he designed one public building, completed after his death, and still standing in the older part of the city. This is the Loggia dei Banchi, or Borsa, and shows, perhaps more than any other of his works, his indebtedness to Palladio. Here is a composition that is unique, resembling no other design of the period, yet eminently simple and suited to its purpose as an important business centre (see illustration on this page).

Although Alessi's fame is so bound up with the splendour of Genoa, his largest building is to be found in Milan. The great Palazzo Marino, now the Municipio, was the first of the remarkable series of Late Renaissance mansions in that city of noble palaces. In or about the year 1560, when his reputation in Genoa was firmly established, Alessi was commissioned to prepare the plans for Tommaso Marino, Duke of Torrenuova, who had amassed a fortune in Genoa as an excise official. But the fortune did not suffice to meet the enormous expense of the project, and the building passed to his creditors in 1577. In 1682 it was sold to the Omodei family, later by them to Maria Theresa, and finally became the property of the city of Milan. It is built of grey limestone, with various features in marble.

* See Miss Wharton's "Italian Villas and their Gardens."

PALAZZO DELLA BORSA, GENOA.



PALAZZO MUNICIPALE, BOLOGNA.

The site of the original building was in the shape of a trapezium, one side only being oblique with the longer axis. The irregularity did not appear, as the three sides visible from adjacent streets enclosed a rectangular space. The various rooms are grouped round two *cortili*, part of the larger one being shown by the illustration on Plate V. One end of this courtyard is separated from the street by an arcaded screen only, as in the Palazzo Lercari-Parodi at Genoa. The rich detail shows Alessi's genius in a new aspect, while the coupled columns herald his disciple Ricchini's success at the Brera a few years later. Towards the Piazza S. Fedele was the longest elevation, but as the principal entrance was at the end of the palace, into the larger *cortile*, this elevation was regarded as of secondary importance, and the "central" feature, instead of being central, was set on the transverse axis of the plan, with eight bays on one side of it, and only six on the other. On this shorter axis was placed the great saloon, now the Municipal Council Chamber, a fine room, more than forty feet in height, separating the two courts. The decorations of this room are distinctly Baroque in character.

In 1890 the façade towards the Piazza della Scala (shown on page 28) was completed by Luca Beltrami, who closely followed Alessi's designs.

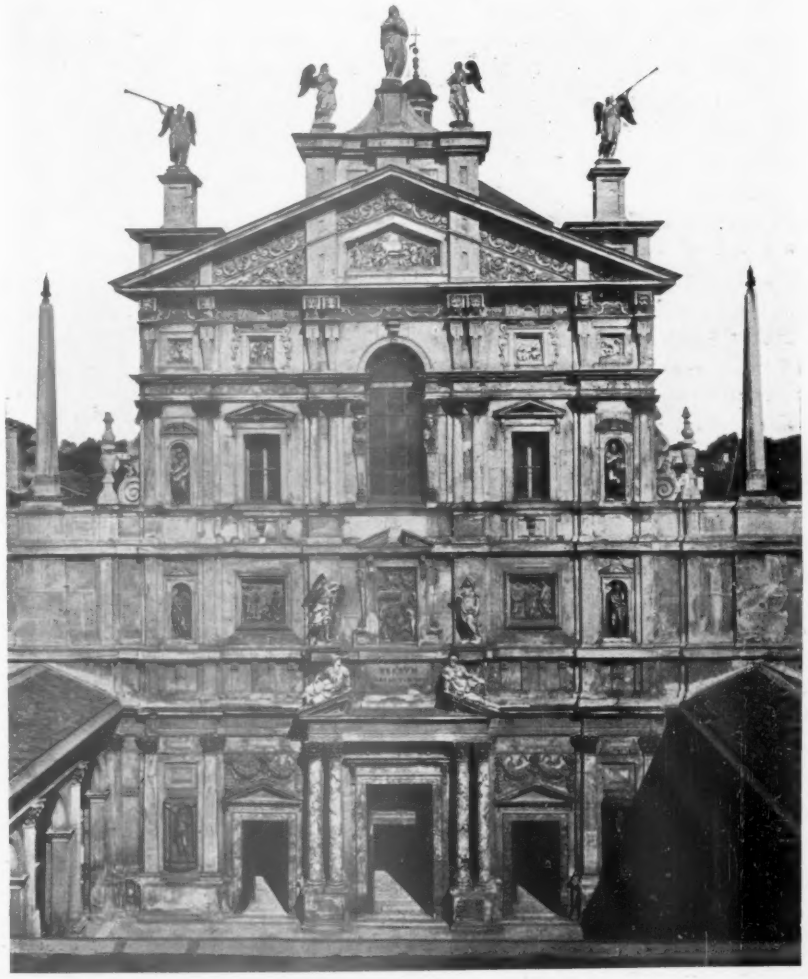
Alessi's other buildings in Milan comprise the Uditoria del Cambio, the church of S. Vittore al Corpo, and the façade of S. Maria presso S. Celso. The last-named church was designed by Bramante, with the exception of this façade and the atrium or *cortile* from which it is approached. The latter may be Bramante's work, but is reputed to have been designed by a Milanese named Gobbo Solaro. Bramante is probably responsible for the lower part of the façade, Martino Bassi for the next stage, and Alessi for the upper portion only. It cannot be said that his reputation is greatly increased by his share in the composition.

S. Vittore was commenced in 1560, and is a church of moderate dimensions with an unfinished façade. The florid plaster decorations of the interior are said to be by Benvenuto Cellini.* The ornate church of S. Paolo is also attributed to Alessi.

In Bologna, besides completing the Palazzo Celesi (now the Institute), from Tibaldi's designs, he added to the Palazzo Municipale the fine entrance portal facing the principal square of the city.

In addition to the numerous buildings cited above, Alessi prepared designs for many others which were not carried out, including a scheme for the Gesù at Rome. It is said that at his death he left several books of designs and models for edifices in Genoa and elsewhere. He was writing a commentary on Vitruvius, according to Pascoli and Soprani, when he was asked to submit plans in the famous competition for the Escurial in Spain, already mentioned in the previous article of this series, but declined on account of his age and failing health. He died on the 31st of December 1572, and was buried in the family vault in S. Fiorenzo at Perugia.

No monument or inscription marks the place where he lies, but his reputation, international in his own day, only increases with the lapse of time. He is recognised as one of the great architects of the Later Renaissance, worthy to be ranked with Michelangelo, Palladio, and Vignola. Like them, he was strong enough to strike out a new line for himself, yet sufficiently in command of his abilities to let liberty stop short of licence. Certain characteristics of his architecture recall each of these three masters, but, above all, he excelled in monumental planning. He turned to account the steep hillsides of Genoa, and made apparent obstacles into attractive features of his schemes. Finally, he laid the foundations of our modern science of town-planning by his Via Nuova, the first street to be laid out as an ordered whole.



CHURCH OF S. MARIA, MILAN.

* See T. V. Paravicini's *Guida Artistica* to Milan. 1881.

THE PANAMA-PACIFIC EXPOSITION AT SAN FRANCISCO.

IT is unfortunate for the promoters that the great exhibition to celebrate the opening of the Panama Canal should have come in a year of War; for its interests, architectural and otherwise, have been swamped by larger issues, and what might have had world-wide attraction has necessarily become very much limited in its appeal. Nevertheless, its chief features should not pass unrecorded, and so we now give a representative series of illustrations of the exhibition, including a remarkable panoramic view of the buildings.

America has had several large anniversary exhibitions during the past forty years: the Philadelphia Exposition of 1876 in celebration of the hundredth anniversary of the founding of the Republic, the Chicago Exposition of 1892 in celebration of the four hundredth anniversary of the discovery of America, the St. Louis Exposition of 1904 in celebration of the hundredth anniversary of the purchase of the Louisiana Territory from Spain; and some comparison of the Panama-Pacific Exposition with these is inevitable. This comparison, we think, is rather against the architectural merits of the buildings at San Francisco, which do not rise to the general high level attained in the Chicago and St. Louis Expositions. There are, however, several noteworthy designs.

THEY WHO KNOW THE TRVTH ARE NOT EQVAL TO THOSE WHO LOVE IT
THE MOON SINKS YONDER IN THE WEST WHILE IN THE EAST THE GLORIOVS SVN BEHIND THE HERALD DAWN APPEARS · THVS RISE AND SET IN CONSTANT CHANGE THOSE SHINING ORBS AND REGVLATE THE VERY LIFE OF THIS 'OVR WORLD·
'OVR EYES AND HEARTS VPLIFTED SEEM TO REST ON HEAVEN'S RADIANCE

THE ARCH OF THE RISING SUN: VIEW FROM THE COURT OF THE UNIVERSE.
McKim, Mead and White, Architects.

The exhibition is laid out on a large area just within the Golden Gate entrance to San Francisco harbour. In the centre is the Court of the Universe, oval in form, and in line with its longer axis east and west are avenues opening

THE PALACE OF EDUCATION.
Bliss and Faville, Architects.

into two smaller square courts and continuing thence to the extremities of the site, where other avenues run at right angles, while parallel avenues from the three courts lead to the north and south gardens. The central Court of the Universe is colonnaded, and at the opening of the avenues leading out of it to the east and west are two large triumphal arches, one the Arch of the Rising Sun (shown on the opposite page), the other the Arch of the Setting Sun. They are similar in treatment, each having a large central opening flanked by detached columns bearing symbolic figures, and each being surmounted by a colossal group of statuary, the one typifying Eastern Civilisation, the other representing The Nations of the West. These arches exceed in size the Arc de Triomphe at Paris, the height to the top of the statuary being no less than 203 ft. With the Tower of Jewels (seen in the middle of the panoramic view on the next page), and the rotunda of the Palace of Fine Arts, they constitute the chief architectural features of the exhibition. The Tower of Jewels, a composition of superposed colonnaded stages on top of a huge arch, rises to a height of 435 ft., being terminated by a group of herculean figures supporting a globe. In daylight the pronounced break between one stage and another, despite the employment of angle turrets and sculpture, gives the tower a rather spiky appearance; but at night, when giant searchlights play upon the 125,000 cut-glass prisms set in the structure, the effect is said to be quite wonderful.

The Court of the Universe is enclosed by the Palaces of Agriculture and Transportation on the north side and by the Palaces of Liberal Arts and Manufactures on the south side. To the west are the Palaces of Mines and Metallurgy and Varied Industries, with the great Machinery Palace closing the vista at this end; while to the east of the central court are the Palaces of Food Products and Education, with the segmental-shaped Palace of Fine Arts as a terminal feature.

Quite unique in its purpose is the Great Wall that extends around the exhibition on the north and west, enclosing especially the Court of the Seasons. At San Francisco during the summer months the Western trade winds blow, bringing with them a cool fog from the Pacific Ocean. It was to deflect the current of cool air sufficiently to pass over the buildings that the Great Wall was erected.

The Exposition, it may be added, has been carried out under the direction of an Architectural Commission of nine members, five of whom are architects practising in San Francisco, and three belong to New York. The last-named include Messrs. McKim, Mead, and White (who were responsible for the great triumphal arches) and Messrs. Carrère and Hastings (who designed the Tower of Jewels).

ARCADE AT WESTERN END OF THE COURT OF THE FOUR SEASONS.
Henry Bacon, Architect.

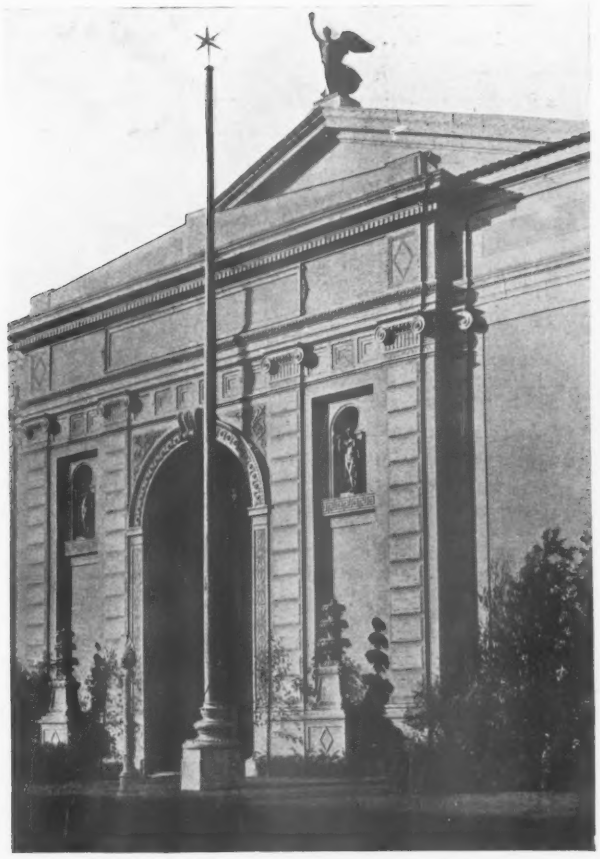
The Great Wall and Palace of Varied Industries and Mines.
Bliss and Faville, Architects.

Palace of Horticulture.
Bakewell and Brown, Architects.

The Portal of Vigour, Palace of Food Products.
Bliss and Faville, Architects.

Bird's-eye View of the Exposition.

Panoramic View of th



Palace of Mines and Metallurgy: South Entrance.
Bliss and Faville, Architects.

THE PANAMA-PACIFIC EXPOSITION AT SAN FRANCISCO.

Palace of Manufactures: South Elevation.
Bliss and Faville, Architects.

Palace of Education: South Entrance.
Bliss and Faville, Architects.

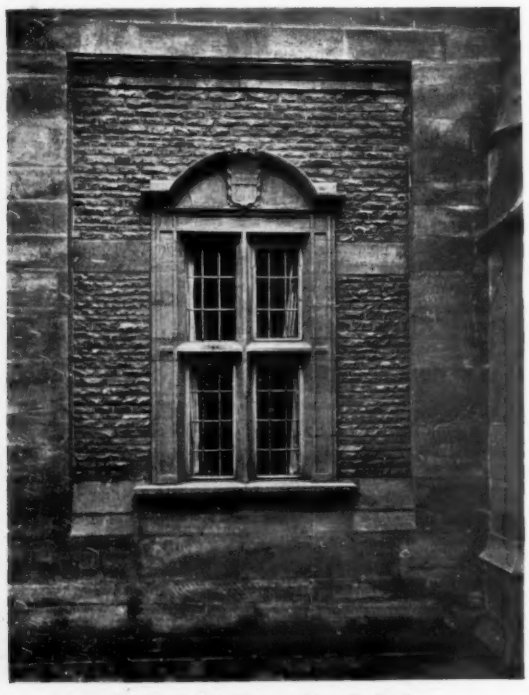
View of the Buildings.

CURRENT ARCHITECTURE.

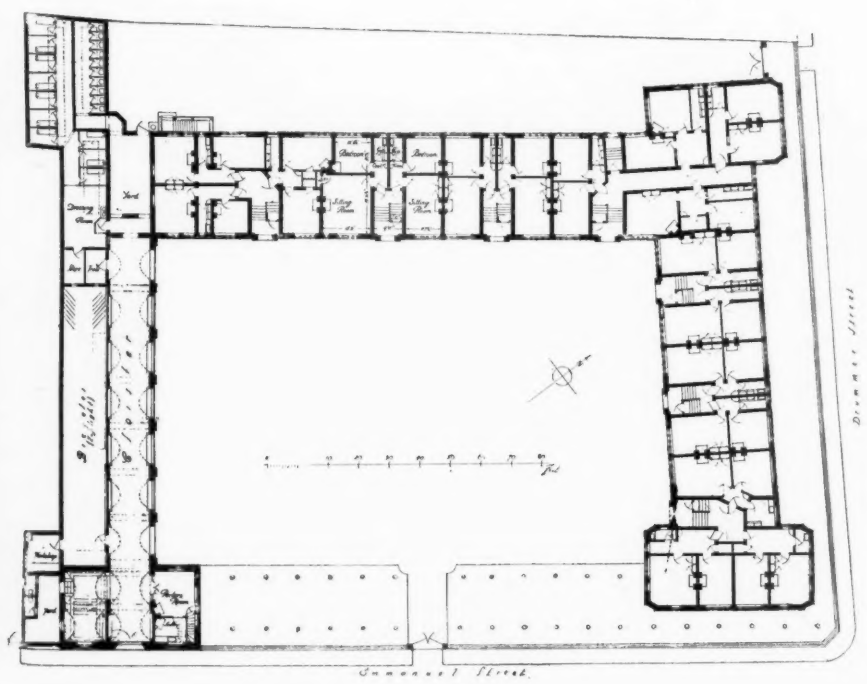
NEW NORTH COURT, EMMANUEL COLLEGE, CAMBRIDGE

ESPECIALLY difficult is the task of adding to the college buildings of Oxford and Cambridge, for the old work is so excellent, so full of charm, that a very severe comparison is at once set up between it and the modern work. This comparison, unfortunately, in the majority of instances, has served but to emphasise the deficiencies of the latter, and examples of dull failures, like the additions carried out by some of the nineteenth-century Gothicists, are not wanting; on the other hand there is modern work of high quality to be seen, such as the new buildings at King's College by Bodley and Garner, and the new court at Pembroke College by George Gilbert Scott. At Emmanuel College, with which we are now concerned, the merit of modern work is once again illustrated. Before proceeding to consider this, we may recall the fact that the college once had courts with buildings by Ralph Symons, erected between 1584 and 1586, which, like all the other buildings in Cambridge by that delightful designer, must have been exceedingly picturesque. But his ranges turned their backs ungraciously to the street, and, as they did not accord with Classic taste, Sir James Burrough replaced them, on the north and west sides, with buildings of his own design, and in 1719 the south side was rebuilt in a very gross manner, with gigantic pilasters as a central feature. The Classic rebuilding, however, had begun long before with Wren, whose chapel alone remains as worthy of its site. In this, it is interesting to note, Wren followed his uncle's design for the chapel at Peterhouse. The building is centrally placed on the east side of the quadrangle, and is connected with the other buildings by an arcade on either side, with a gallery over. The arcades were built in 1665 and 1667, and it is probable that when Wren

View looking through Entrance Gateway into Cloister.



Detail of Window to Porter's Lodge.



Ground-floor Plan.

EMMANUEL COLLEGE, CAMBRIDGE: NEW NORTH COURT.

Leonard Stokes, F.R.I.B.A., Architect.

Plate VI. August 1915

EMMANUEL COLLEGE, CAMBRIDGE: NEW NORTH COURT.

Leonard Stokes, F.R.I.B.A., Architect.

began working at Trinity in 1675 he left the completion of the chapel to his pupil, Nicholas Hawksmoor.

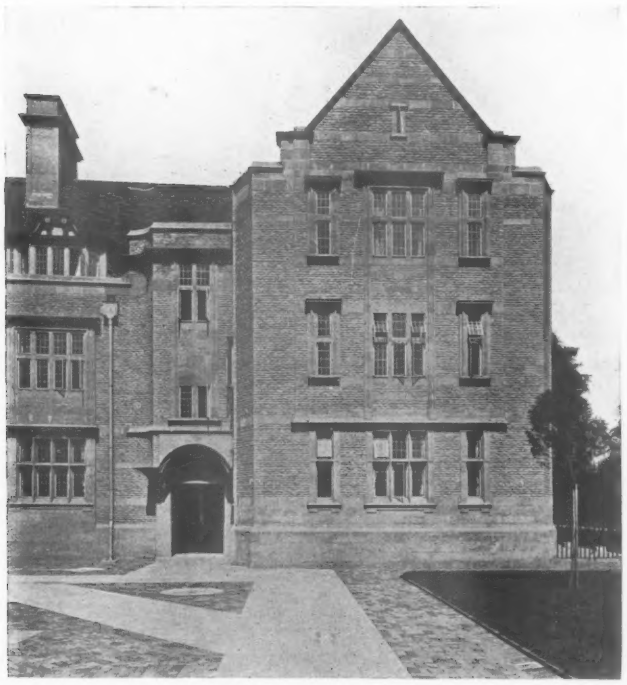
Apart from the new buildings now illustrated, the modern additions to Emmanuel have been few. The late Sir Arthur Blomfield erected a new master's lodge and added an oriel to the combination room; a large brick building was added later at the east end of the college garden; and later still a detached block in the same garden, providing new lecture rooms, etc., was built from designs by Mr. Leonard Stokes. The new north court which has just been completed is by far the most portant of the modern additions. It is a remarkably effective piece of work, full of vigour. The buildings have been erected on a site bordered by Emmanuel Street and Drummer Street —to the north of the old College buildings—and are grouped on three sides of a quadrangle, the front side being open, with a railing across. They provide sixty sets of rooms for undergraduates and two rather larger sets for Fellows. The arrangement of the ground floor is shown by the accompanying plan, and a similar arrangement is adopted for the floors above. It will be seen that each set comprises a good-sized sitting-room and bedroom, with lobby and gyp room and space for coals, the Fellows' sets having two sitting-rooms and two bedrooms, with bathroom. On each staircase there is a bedmaker's room with slop sink and water laid on. The new court is connected with the old buildings of the College by means of a subway under Emmanuel Street, this subway entering the porter's lodge close to the gate, so that the porter may command both approaches. Connected with the porter's lodge is a cloister, which masks a long bicycle store, and forms also an approach to the bathrooms and other offices.

The buildings are entirely carried out in stone, the rubble walling being of stone from the neighbourhood of Bath, and the dressings of Weldon stone.

A feature of the court is the sunk oval lawn in the centre, this being enclosed by a dwarf wall, and the space between it and the buildings being paved with brick and stone. Two old trees that stood on the site have been retained, and serve to redeem any appearance of barrenness which the court might have had without them.

A Sitting-room.

The general contractor for the buildings was Mr. William Saint, of Cambridge. Glazed bricks were supplied by The Leeds Fireclay Co., Ltd.; casements and leaded lights by Messrs. R. E. Pearse & Co., Ltd.; sanitary fittings by Messrs. John Bolding & Sons, Ltd.; door furniture by Messrs. N. F. Ramsay & Co., Ltd.; and gates and railings by Mr. E. Norkett. The fireplaces in the new buildings are Bratt's patent "Heaped" fires. About one hundred and fifty of these have been fixed, the majority being specially designed by the architect, and manufactured by Messrs. Bratt, Colbran & Co., and the Heaped Fire Co., Ltd. The electric lighting throughout was carried out by Messrs. Baily, Grundy & Barrett, Ltd., of Cambridge, the wiring being on the conduit system, and the diffusion of light effected by Holophane glass ware. Messrs. G. N. Haden & Sons were responsible for the hot-water installation.



End of South-east Wing.

View in Court looking towards Cloister.

EMMANUEL COLLEGE, CAMBRIDGE: NEW NORTH COURT.

Leonard Stokes, F.R.I.B.A., Architect.

THE ROMAN COLONNADE AT SALAMIS.

By GEO. JEFFERY, F.S.A., Curator of Ancient Monuments, Cyprus.

TWENTY-FIVE years ago Cyprus was the centre of archæological interest and research. Students from Oxford, Cambridge, and elsewhere overhauled many of the classic sites; but these studies were directed rather exclusively to "early" archæology, and the archæology which becomes identified with the art of architecture was apparently deemed comparatively uninteresting. The inedited monuments of the Romans in Cyprus are many and interesting, and still await architectural study.

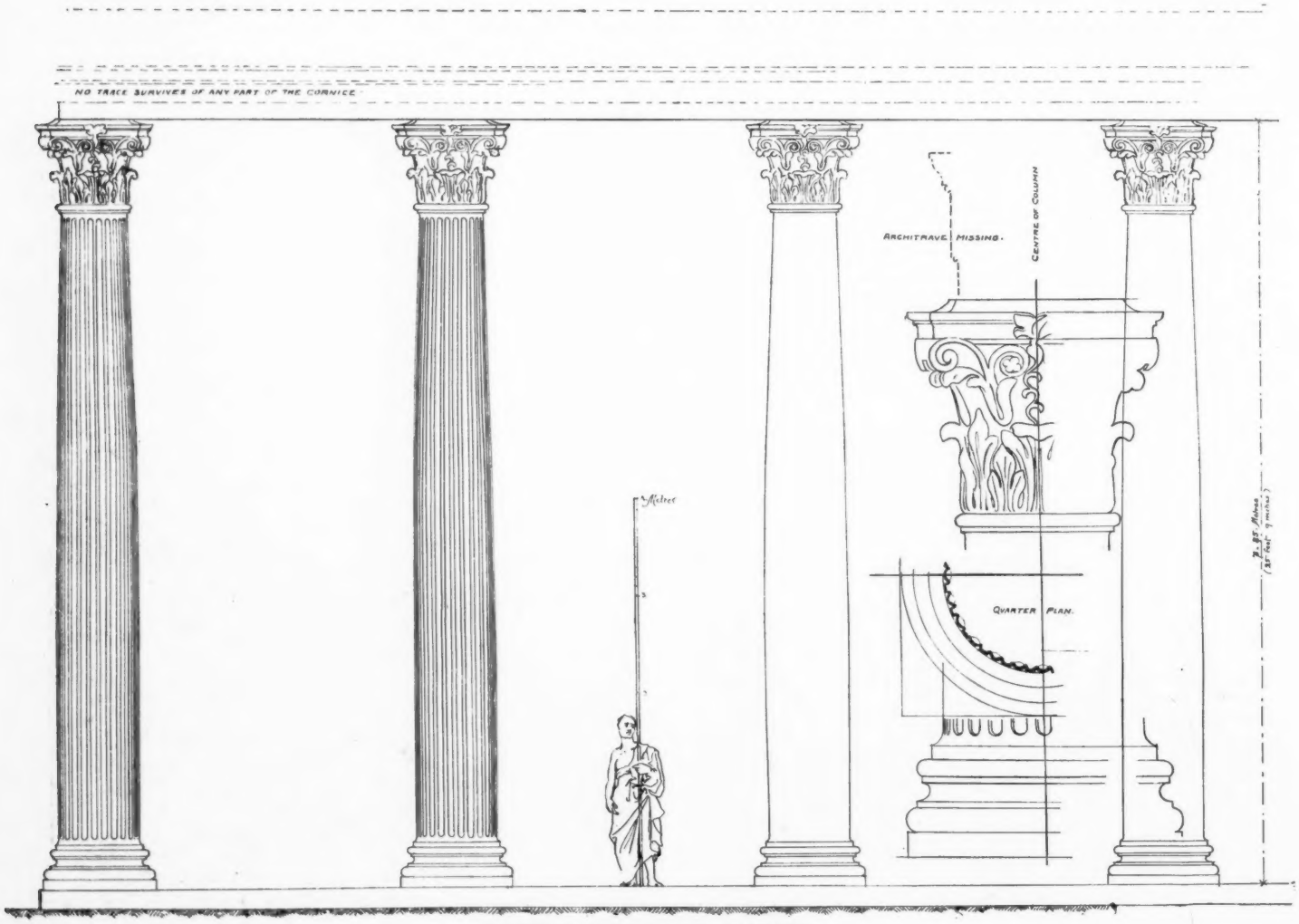
Salamis, the ancient Roman capital of the island, was partly explored by Messrs. Tubbs and Munroe in 1890, but seems to have been abandoned as too "late" to be of much interest. Several of its monuments—now in the last stage of ruin—are worthy the trouble of restoration on paper.

At the north-east corner of the city site stand the ruins of a large quadrilateral enclosure, surrounded by a cloister colonnade of marble columns. On the east side this colonnade consisted of monoliths nearly 22 ft. high, and the building they supported must have been some 30 ft. high. On the north-west and south sides the colonnades were much smaller and lower—perhaps 18 ft. high. The four colonnades formed a quadrilateral of 125 ft. by 170 ft.

The east side of this enclosure is Roman architecture of apparently the second century A.D. The other three sides are evidently Byzantine work, but according to Messrs. Tubbs and Munroe this Byzantine work stands on a substructure or foundation of much older date. At any rate a great part of the buildings have been rebuilt more than once. The Byzantine work does not call for notice; like almost everything of that age, it consists of mere fragments and details brought from other buildings, or the same clumsily copied.

The white marble colonnade of the Romans is remarkable for two things. In the first place it has evidently been designed for a different purpose from that which it has been made to serve. It will be noticed that it is not complete, unless it formed the side of some building with only eleven columns. The explorers of 1890 did not discover whether it continued at either end. It evidently could not have been intended to finish at either end against a lower colonnade without some feature in planning which no longer survives. We must therefore suppose it existed as a mere fragment of something else when the Byzantine agora was built against it on the west. In the second place, the only carved decoration traceable upon it are the flutings of the columns and the strange foliage which seems to have taken the place of the more usual acanthus.

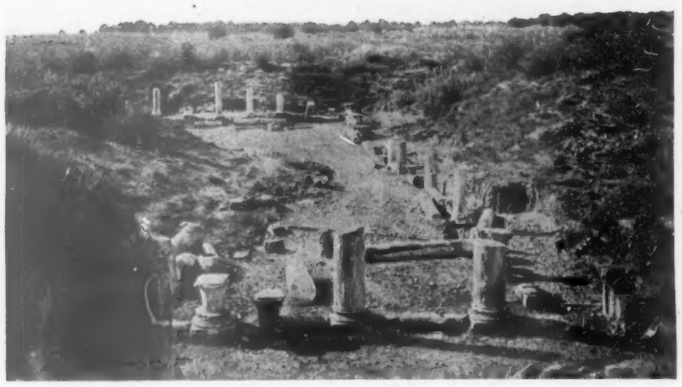
The explorers of 1890 did not investigate the matter sufficiently to determine what relationship the colonnade bears to the high wall enclosing earth and debris on its east side. As



MARBLE COLONNADE, SALAMIS.

RUINS OF ROMAN COLONNADE BEFORE MARBLE COLUMNS WERE REPLACED ON THEIR BASES.

Photograph taken from the north side in April 1914 by H. E. Sir Hamilton Goold-Adams, Governor of Cyprus.



VIEW OF AGORA AFTER COLUMNS WERE REPLACED ON THEIR BASES.

Photograph taken in April 1914 by Mrs. Stebbing from sand mound on east side of site.

this wall is some 11 metres (or about 35 ft.) away from the columns, the space to be covered for the usual purpose of a stoa or ambulatory would have been treated with a trussed roof. But the wall in question may after all have nothing to do with the colonnade; it may be part of a Byzantine fort. In 1890 it was suggested that the colonnade was the peristyle of some ancient temple; hence the whole enclosure has been named the "Temenos of Zeus"; a temple of Venus Prospiciens was also mentioned as possibly at this place. Whatever the building to which the columns belonged may have been, there is no doubt that a white marble portico 30 ft. in height is always a very imposing work of art.

In the Levant rows of columns seem to have been the distinguishing mark of a Greco-Roman town. There must have been a special profession of column-builders in the Roman period. Long streets of columns seem to have been built by the government, and the people were expected to hide their more or less shabby-looking houses behind them. In Palmyra, or Gerasa, or Pompeiopolis, or any of these innumerable Levant capitals of the Romans, the long streets of columns remain, but not a single dwelling-house. The domestic architecture, several storeys high in crude brick, screened by these magnificent pillars, must have been miserable stuff, something like the slums of a modern city. The subject of the present notice does not, however, look like a part of a colonnaded street; such streets as a rule were only of stone pillars, and generally built of drums or sections of cylinders of unequal height.

With regard to the decorative detail of the marble columns, the filled-up fluting is certainly an indication of date. It is very "late," as the explorers of 1890 were justified in thinking —so late, in fact, as to suggest a date in the very last years of the Empire (*vide* Constantine's Arch, Rome). On the other hand the later Roman work is not characterised by such magnificent monoliths. A row of such columns immediately suggests

ONE OF THE CAPITALS.

LINE OF THE MARBLE COLONNADE.

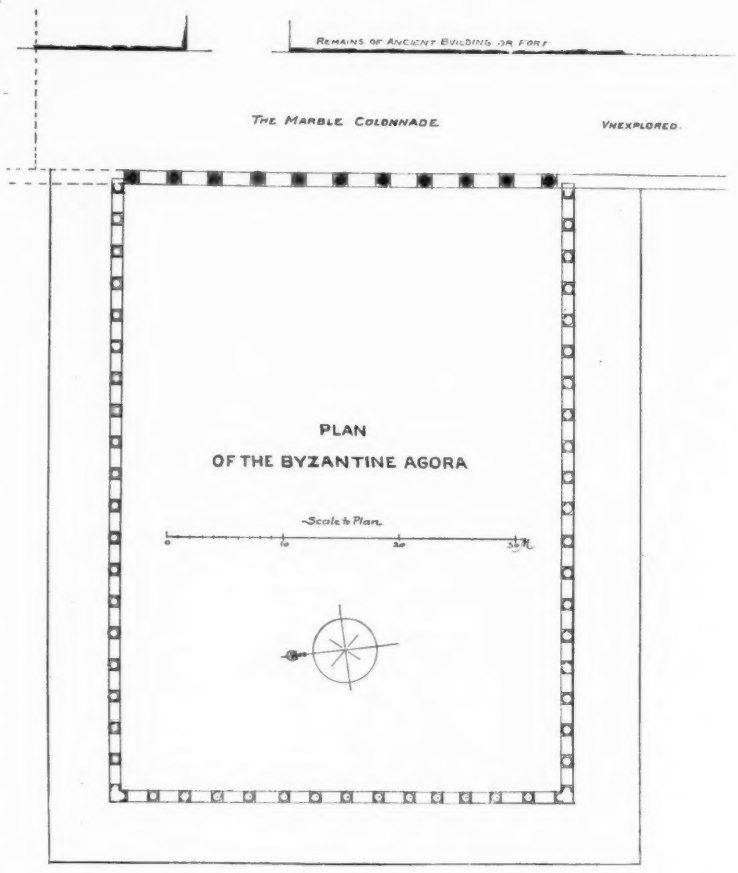
Baalbek, and the work of Antoninus Pius and Septimius Severus (192–211). A characteristic of the Baalbek masonry is its extreme elaboration of detail and undercutting. The leafage, evidently cut after the stones were set in position, often becomes so exceedingly fragile as to be entirely broken off when exposed to ruin and weathering. In the Salamis example, not one of the capitals retains its volutes, or the edges of its leaves.

The design of the leafage is peculiar. The *motif* is evidently not the acanthus, although acanthus capitals are sometimes left "blocked out." The plants represented seem more like the arum or lily—any variation from the acanthus is perhaps somewhat rare in Classic work.

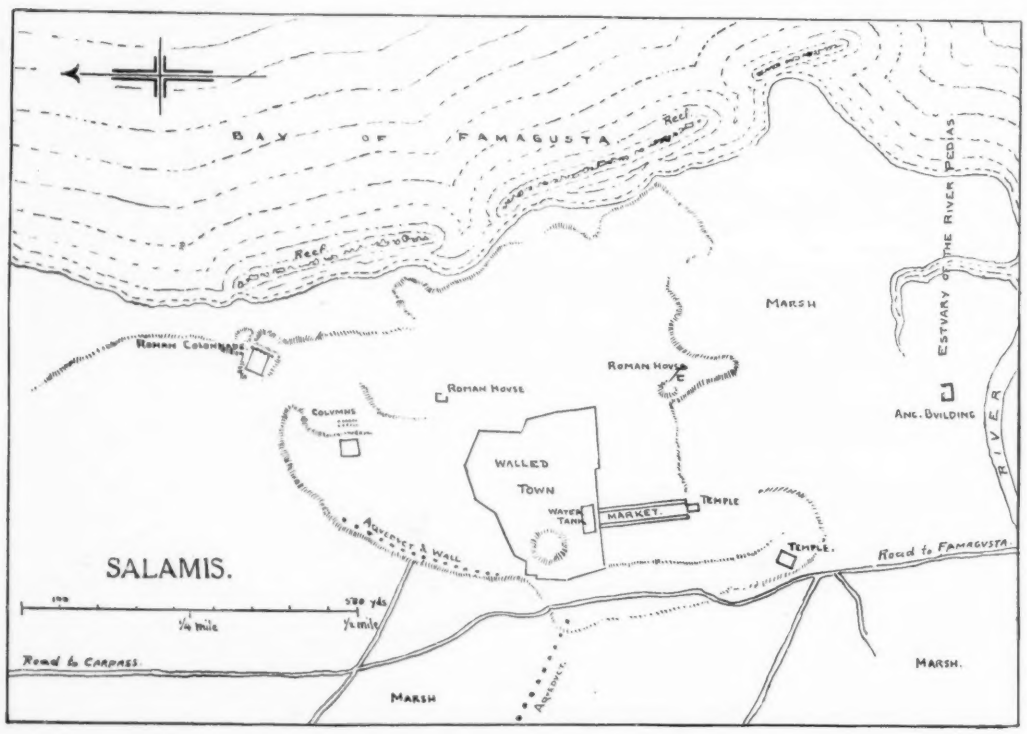
The complete absence of any trace of the architrave or cornice adds to the mystery of these great columns. The intercolumniation is considerable (3 m. 60, or 11 ft. 10 in.), and although it may not be too large for marble to span, it is perhaps a little suggestive of wood or metal trabeation, which would be also an easy way of accounting for its disappearance.

Whatever the exact date of the Roman colonnade of Salamis may be, we must assume that it was finally destroyed by the famous earthquake of the Levant which occurred A.D. 345. On the occasion of this unusually severe shock there would seem to have been an earthquake sea-wave which overwhelmed and devastated the eastern coast of the island, as in the more recent instances of Lisbon and Martinique. This accounts for the vast amount of sand mixed with earth which covers the site of Salamis. Previous to this catastrophe an early Byzantine agora or forum had been built to the west of the marble colonnade, although not suffering so much from the sea-wave, and this portion was apparently rebuilt in a wretched manner subsequently.

With the earthquake of 345, the name of Salamis disappears from history, the Christian Byzantine town which took its place being known as Constantia, as a compliment to the reigning Emperor Constantius. The Arab invasion of Cyprus in the seventh century ended the existence of Constantia, and ever since the site of Salamis has been a wilderness of ruins and stone heaps, from which neighbouring settlements of later times have drawn their building stone as from a quarry. Much of this magnificent marble colonnade has been appropriated by the lime-burners of the past, and some of the columns are still lying broken into chips ready for conveyance to the kiln. All the columns are broken at least in two pieces.



During the past year I have been able to replace almost all the lower halves of the columns on their original bases *in situ*, but I have not had the means of completing the excavation work begun by the explorers of 1890. A full account of this exploration with a plan of the site will be found in "Journ. Hell. Stud. 1891," Vol. xii.



The Site of Salamis, according to the Government Plan.

The explorers of 1890 considered the physical conditions of the site to show but few traces of the earthquake which must presumably have been the cause of the Roman city's ruin. River, valley, and coast line appeared to them much the same as they had always been. The twenty or thirty feet of earth and sand under which the shore-line of the town is now buried, and which has appeared to so many people as the evidence of the terrible earthquake-wave which invariably accompanies such a disaster, they thought to be drift-sand.

The wall of the Roman town seems not to have been yet clearly defined. The "Walled Town" shown in the centre of the site is apparently the area occupied by one of the Byzantine rebuildings of Constantia—all the architectural fragments within this reduced enceinte seem to have been brought from elsewhere. The Roman wall doubtless enclosed so important a building as the marble colonnade belonged to, and although Messrs. Tubbs and Munroe supposed the nature of the site but little changed, it seems more than probable that its northern portion has subsided, whilst the sea-bed has been carried over its eastern side. Further exploration is, of course, needed.

The two photographs which I have been able to procure, by the kindness of H.E. Sir Hamilton Goold-Adams, G.C.M.G., C.B., and Mrs. Stebbing, showing the site before and after my attempts to render it of more general interest, will explain the peculiar conditions of a Roman monument thrown down by an earthquake. It will be noticed that the two capitals (it is the same with all of them) hardly retain any remains of their carving. The mound from which Mrs. Stebbing's photograph was taken may or may not be artificial; its retaining walls look like Roman masonry, and it has evidently been used at some time as a fort.

This is almost the only example, within the bounds of the British Empire, of Roman art in its more imposing forms. Nowhere in Roman Britain were there any structures to compare with the colonnades of the colossal temples erected in the Levant during the "age of the Antonines," or even with the colonnaded streets in Eastern towns of that period.

At Nea-Paphos in Cyprus there are remains of a great temple of the Romans awaiting exploration, but its proportions are perhaps somewhat less than those of the marble colonnade of Salamis.

NEW BOOKS.

The Glamour of Old Houses.

During the mid-Victorian era, before the days of popular photography, the architectural sketcher had a profitable field, a warm welcome being given to the books of lithographic views of Old English mansions which were provided by architects and artists who had the knack of picturesque sketching. The drawings, as a class, attain no high level of artistic merit, but there is a pervading sense of architectural sentiment about them which was very much in accord with mid-Victorian feeling. That sentiment still makes its appeal; hence the continued interest evinced by the books in question. Joseph Nash was the foremost exponent of the gentle art, and in some respects he was the best exponent, his drawings being less mechanical than many of the others. The underlying aim of all these sketches is well indicated in Nash's own words, this aim being to depict the mansions of Tudor and Elizabethan England "not as many of them now appear, gloomy, desolate, and neglected, but furnished with the rude comfort of early times or exhibiting the more splendid luxury and elegant hospitality of later periods; in short, the stately homes of England glowing with the genial warmth of their firesides and enlivened with the presence of their inmates and guests, enjoying the recreations and pastimes or celebrating the festivals of our ancestors." Undoubtedly there is a certain charm about the drawings thus compiled from visual material with imagined accessories, and Nash's "Mansions of England in the Olden Time" is esteemed on that account. His success brought many other artists into the same field, such as C. J. Richardson, Thomas Allom, J. Holland, F. W. Hulme, F. W. Fairholt, and Lake Rice, and a representative series of their drawings is now collected in the special number of *The Studio* before us. There is a strong family likeness among them, all more or less exhibiting a mechanical sort of rendering; but there are several marked exceptions, like the view of Charlton House by J. Holland and an interior scene in Hardwick Hall by Lake Rice, which greatly add to the interest of the volume, and serve to redeem it. Sixty plates of views are included, excellently reproduced in sepia ink on a buff paper, and, in addition, there are plates of elevational drawings —these being printed on a light-green paper which is most unhappy in its effect. Mr. Alfred Yockney supplies a well-written introduction. As frontispiece there is a coloured reproduction of Joseph Nash's view of the gateway to the first court of Hampton Court Palace.

"Old English Mansions." London: "The Studio" Special Spring Number, 1915. 11½ *in. by* 8 *in.* 60 *plates* + 34 *pp. Price* 5*s. net.*

Rodin on French Cathedrals.

In an introduction extending to 109 pages, M. Charles Morice discourses upon the "birth, life, death, and resurrection" of the cathedral with the airy grace that only a Frenchman can impart to such a subject, and his summarised history conveys a good deal of information amidst a flood of disquisition. It is only on his ninety-seventh page that he takes Rodin by the hand and descants upon his life, and the resurrection that became necessary after the rejection by the Société des Gens de Lettres of the statue of Balzac which they had commissioned. It was not until the "absurd dogmas" of the conventional schools had been defied and exploded by Puvis de Chavannes and other daring spirits among the painters that the public began to see that Rodin also had an authentic gift, and was to be taken seriously. At length it was recognised that, having found "new means of expression and movement," he was justified in defying merely academic formularies and conventions. M. Morice denies, however, that Rodin is a realist in the ordinary acceptation of the term: "He aims at expressing not merely immediate reality, but rather that secondary reality which alone gives atmosphere, and hence goes far beyond the scope of simple realism." He reached his highest phase, M. Morice agrees, with the "Burghers of Calais." As might have been expected, M. Rodin's observations on the cathedrals of France tend rather to rhapsody. His opening sentence shows his method of approach. "Cathedrals impose the sentiment of faith, hope, peace—how? By harmony." Then follows a rather strained comparison between the cathedral and the construction and functions of the human body. Harmony in the living body results from the equilibrium of its masses, and the cathedral is constructed on the same principles —and so forth, without remorse. It is all very delightful reading in the original, but precludes any attempt at translation. Rodin is an interesting man, and has delightful thoughts, some of them epigrammatic, most of them poetical, about Nature in France—"The Loire, that aortal vein of our France! River of light, of sweetly happy life!"—and about the great cathedrals, whose beauty moves him to ecstasies that, expressed in Rodin's nervous French, are exquisite reading, but they are too delicate to endure transplanting. With the eye of an artist and the soul of a poet he reveals the fullness of the glories of Étampes, Mantes, Nevers, Amiens, Le Mans, Soissons, Reims, Laon, Chartres; and his enthusiasm, his emotional admiration, is often luminous and enjoyable. But it is his drawings that constitute the real value of this beautiful book. They fill a hundred plates that, for the architect, are more interesting than the elements of Turner's "Liber Studiorum." For the most

part they are but hasty sketches; yet every stroke—dashed down, one can imagine, with almost frenzied speed, and certainly with amazing felicity—is effectual. The volume itself, in its beautiful typography, its hand-made paper, its sympathetic reproduction of the sketches, and its elegant binding, is a work of art-craftsmanship reflecting the finest traditions of French book production.

"Auguste Rodin. Les Cathédrales de France. Avec cent Planches Inédites hors Texte. Introduction par Charles Morice." Pages cx *+156+100 Plates. 9 in. by 11½ in. Paris: Librairie Armand Colin, 103 Boulevard Saint-Michel.*

Manchester Old Town Hall.

THE old Town Hall of Manchester, erected in 1825 from designs by Francis Goodwin, was a beautiful example of Greek Revival architecture. It stood in King Street until three years ago, but was then demolished to make way for a new bank, and nothing now remains of it but a portion of the façade, which is to be re-erected in Heaton Park as a memorial of what Manchester once possessed. The work itself having thus been swept away, the Manchester School of Architecture has done well to produce a worthy record of it, in the form of a portfolio of large plates, magnificently reproduced, from measured drawings of the building made by second- and third-year students. The drawings themselves are admirable, reflecting great credit on the School, and the manner of their reproduction has preserved the delicate quality of the originals. Particularly interesting and useful are the sheets of mouldings and enrichments, details which should prove of real service to architects engaged on classical work to-day. It is with great pleasure that we draw attention to the excellence of this sketch-book.

"The Manchester School of Architecture Sketch-Book, No. 1." Manchester: The University Press, 12 Lime Grove, Oxford Road. London: Longmans, Green and Co., 39 Paternoster Row. 20 in. by 13 in. 19 plates with descriptive letterpress. Price 10s. 6d. net.

The English Countryside.

THIS book, illustrations and letterpress alike, belongs to a time of Peace; nevertheless, its charm is heightened by being published in a time of War, for as we turn its pages and our eye falls on beautiful scenes of country life—a glimpse of a Somerset village, a green lane near Devizes, a view of rolling uplands in the Chilterns, the flats of the valley of the Ouse, an old Welsh bridge, a woodland scene in Durham—we set up in the mind a contrast between these sylvan spots of our own land and the devastated countryside of Belgium and Northern France, and this contrast gives rise to the further thought that our own English countryside would suffer similar anguish if ever the Germans were able to sweep down upon it. As Mr. Pulbrook says in an "afterword": "It might be said that this is not the time to sing the attractions of our country, but surely the more we realise them the more sternly we shall fight to keep our homes from suffering the fate which has overtaken the fair fields of France and the marshlands of Flanders and Poland." We recommend, then, this book to the notice of our readers. It is full of illustrations of delightful subjects, such as those indicated above, and the letterpress is a running commentary on the general characteristics, the houses, bridges, footways, and other features of the English countryside. Our only criticism is that there are perhaps too many views from the West Country, beautiful as these undoubtedly are. Other parts of England might, with advantage, have been given a wider representation.

"The English Countryside." By Ernest C. Pulbrook. London: B. T. Batsford, Ltd., 94 High Holborn. 9½ in. by 7 in. 120 pp., 126 illustrations from photographs. Price 7s. 6d. net.

The Sculpture of the French Cathedrals.

THE destruction of Reims Cathedral, with its wonderful sculpture and its glorious glass, has centred intense interest on Gothic art, its unique quality, its charm; and now that Reims is destroyed we turn sorrowfully to the detail photographs of its sculpture which are included in this portfolio, the first of a series which the Medici Society propose to publish. The other sculptures shown are from Amiens, Auxerre, Bordeaux, Bourges, Chartres, Le Mans, Paris, Rouen, S. Germer, Semur-en-Auxois, Sens, and Soissons, making altogether fifty plates. Mr. Arthur Gardner contributes a scholarly introduction, and supplies also some most discerning notes on each of the plates. For careful study and for comparison, the issue of the plates loose in a portfolio is particularly convenient, and the reproductions are sufficiently fine to show the small details of the sculpture.

"French Sculpture of the Thirteenth Century." Fifty plates in portfolio, with introduction and notes by Arthur Gardner, M.A., F.S.A. London: Philip Lee Warner, Publisher to the Medici Society, Ltd., 7 Grafton Street, W. 10 in. by 7½ in. Price 7s. 6d. net.

Pulpits, Lecterns, and Organs.

IT is rather strange that Dollman's "Examples of Ancient Pulpits," published in 1849, and long out of print, should have been the sole precursor of this new volume by Dr. Cox, in which, however, lecterns and organs occupy considerable space. To take up Dr. Cox's book is to feel immediately grateful that so interesting a subject has been deferred to such capable hands. No one else could have rendered so scholarly and so entirely competent an account of it. Pulpits are considered under three headings—mediæval of (1) stone and (2) wood, and post-Reformation examples up to about the year 1700. Stone pulpits of pre-Reformation date are yet extant to the number of more than sixty, and are chiefly found in the counties of Somerset, Gloucester, and Devon; and mediæval pulpits, of wood, mostly of the fifteenth, but half a dozen of the fourteenth century, remain in about a hundred of our parish churches. The examples chosen by Dr. Cox for illustration are often not only extremely interesting as examples of design and craftsmanship, but have historical associations that are revealed or recalled in the text. The chapters on hour-glasses, lecterns, reading-desks, and organs are not less interesting.

"Pulpits, Lecterns, and Organs in English Churches." By J. Charles Cox, LL.D., F.S.A. With 155 illustrations. Pages x+228. 6 in. by 9 in. London: Humphrey Milford, Oxford University Press. Price 7s. 6d. net.

The Delectable District of Dorking.

IN the author's prefatory note to the first edition of his excellent little guide to Dorking, of which the second edition is now published, it is said that an attempt has been made to steer a middle course between the requirements of two different classes of readers: those who admire scenery, and those who are interested in architecture and antiquities. For the latter class he "has given careful and detailed descriptions of the various churches in the neighbourhood." He has done more than that: he has taken note of the more important domestic work, some of which—notably Wotton House, the home of the Evelyns—he has illustrated. That he did not think it worth while to mention lay buildings in his preface is significant as a recognition that, for the public, architecture means churches—a misconception that is like to die hard. The book, however, is a quite admirable little guide to a peculiarly interesting and beautiful district.

"Dorking, Leatherhead, and Ashtead, with their surroundings." Illustrated from Photographs, etc. London: The Homeland Association, Ltd., Chandos Chambers, 15 Bedford Street, Strand, W.C. 7¼ in. by 5 in. Price 6d. net.

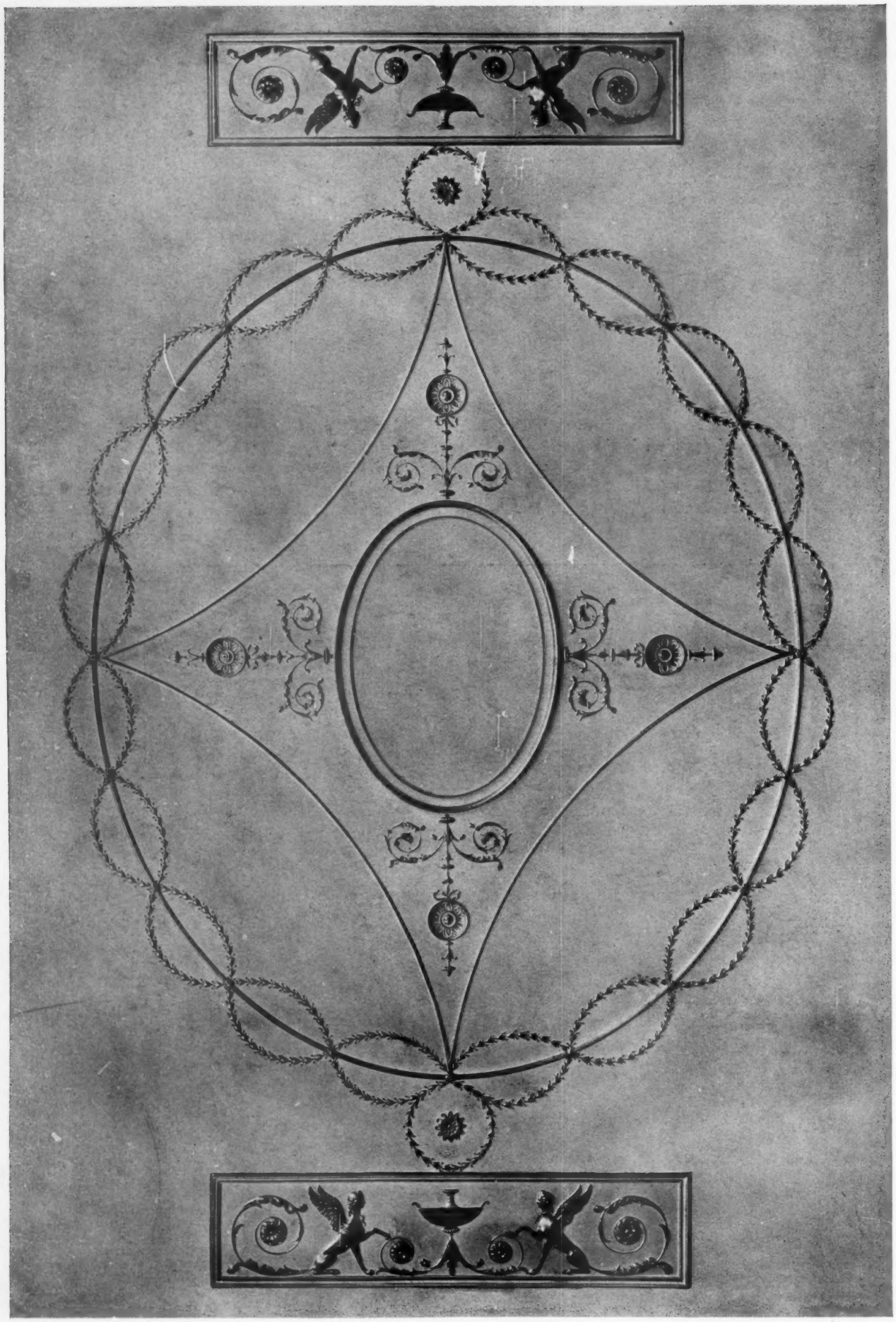


Plate I. September 1915. Photo: London County Council.

HAREWOOD HOUSE, HANOVER SQUARE, LONDON: CEILING OF LIBRARY.

Robert Adam, Architect.

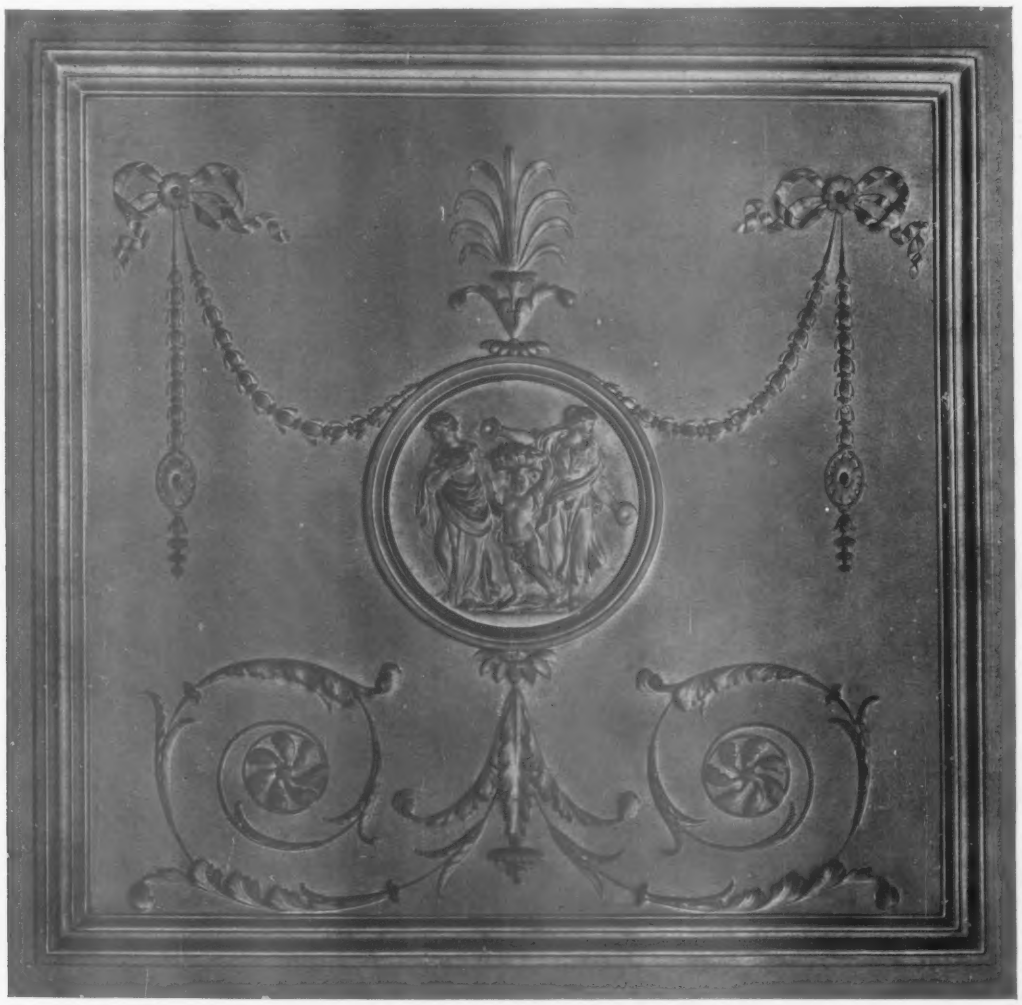
HAREWOOD HOUSE, HANOVER SQUARE.—II.

By WALTER H. GODFREY, F.S.A.

(*Concluded from p.* 115, *No.* 223.)

THE old question, whether Themistocles made Athens or Athens Themistocles, presents itself to our minds when we confront the work of men like the Brothers Adam, who are justly credited with a powerful influence on the ideas of their own times. Sir Christopher Wren is another and greater example in English architecture of the difficulty of striking a balance between the influence which he exerted on his age, and the extent to which he was himself a product of the age and of the great emergency which he was called upon to meet. There is, of course, a measure of truth in each point of view, and an appreciation of both tends, happily, to correct the one-sided estimate of either the artist's ability or his shortcomings. By an unsympathetic section of posterity the Brothers Adam have been reproached with their success; they are represented as having cleverly set the fashion, particularly in a species of internal decoration, and of having effected a commercial triumph, losing touch the while with those artistic aims and ideals which we love to proclaim as the only proper preoccupation for the artist.

If this contention were just, we might expect the world to lose interest eventually in Adam's work; as a fact, however, we find that interest to be increasing, and rapidly giving way to wide admiration. We should do well, therefore, to hesitate before we criticise, and to examine ourselves. Success in an artist's lifetime is after all a great asset—it gives him opportunity, and opportunity is the only gate through which he can pass to a realisation of his art. It has its dangers, but less danger, one may think, to the architect than to his brother artists, for no work of art is produced in the face of such insuperable and distracting difficulties as is that in which the architect tries to embody his ideas of the beautiful. The perplexities arising from those mutually defiant æsthetic and utilitarian considerations, the limitations of site and situation, the interference of clients, the hopeless failure of builder and workmen to aid his endeavour—all these, and a thousand chastening influences beside, combine to humble the spirit of the architect and to neutralise the elation which might come from commercial success.

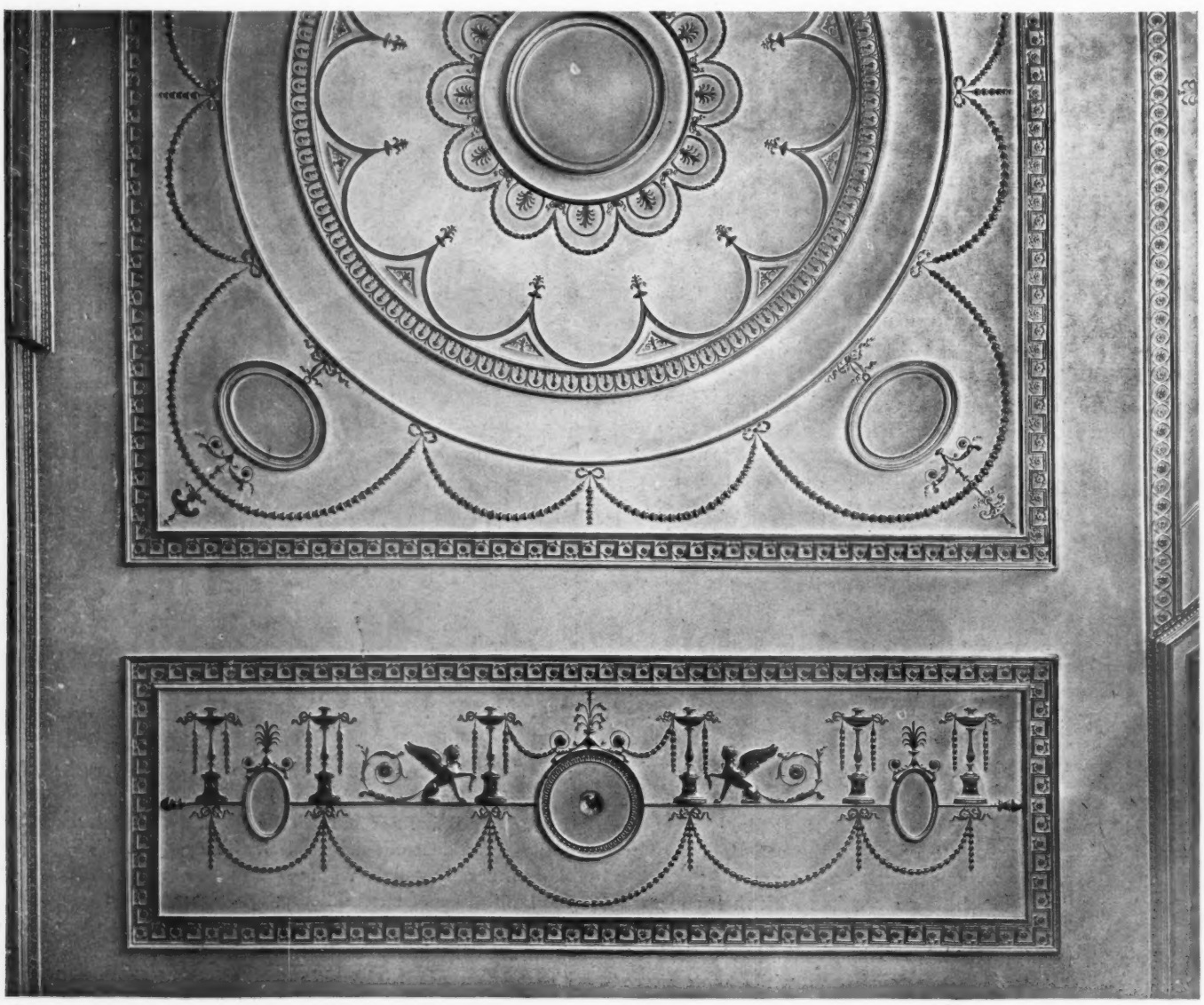


PANEL ON FIRST-FLOOR LANDING.

The only way to avoid the sufferings of the architectural arena is to withdraw from the struggle, hand over one's work to hirelings, and cease to labour as an artist altogether. To a charge of this kind, if brought against the Brothers Adam, their work would furnish a complete answer. Within the limits which they set for their designs, their whole output shows a remarkably consistent quality, a unity of conception and of effect which must chiefly have accounted for its commanding influence on contemporary work. There is little if any sign in Robert Adam's work of that striving after some theatrical version of the classical style which vitiated so many of the larger designs of the eighteenth century. He aimed in the opposite direction, and succeeded in leading the general tendency of the time, in crystallising its aspirations in quieter forms, more slender mouldings, and ornament of choice workmanship but small in scale and low in relief.

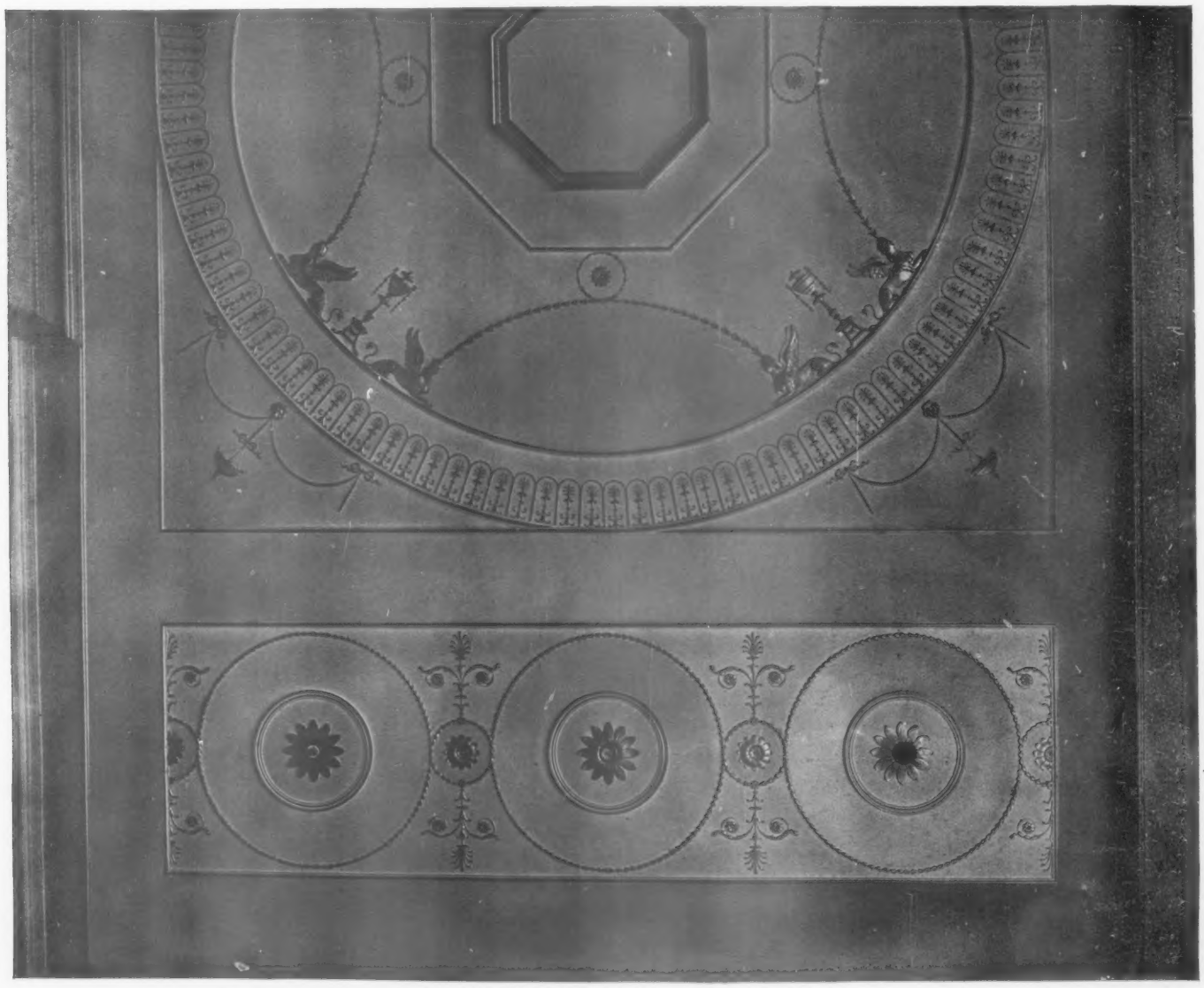
This brings us to the consideration of the Brothers Adam as the interpreters of their period and the artists who gave to a general and vernacular style that distinction which raises it above the commonplace. It has been taken too much for granted that their methods were an innovation and that their decorative principles were the private possession of the firm of brothers. There is no doubt that Robert Adam's book on Diocletian's Palace at Spalato, published in 1760, had a great influence in England and also in France. In both countries, however, the ground was prepared, and the book received a welcome from people who were evidently expecting its contents. The fashion of the day had moved in a certain direction, and Adam became one of its leaders.

It was not perhaps so fortuitous as it may seem that a British architect should lead the way. Our national architecture has seldom been adorned by the brilliant works of individual genius; the body of architecture of which England has good reason to be proud has been produced by the unnamed architects and builders throughout the country. These men have had the good sense not only to perceive their limitations, but at the same time to recognise the prudence of following a good model, of having rules that should guide them in their building tasks. This trait has been duly condemned by our modern *soi-disant* idealists; but to these rules, quietly forming and strengthening a sound tradition, how much does the English countryside owe! The Church in the mediæval period, and its influence continuing even through the sixteenth century; the Flemish copybooks for half a century later; the increasing grip upon Renaissance detail to which Wren ultimately set the seal of knowledge —these fed the steady undercurrent of English building as far



CEILING OF GREAT DRAWING-ROOM, FIRST FLOOR.

as the middle of the eighteenth century, a current undisturbed by the experiments of numerous more or less brilliant and isolated architects. In these phenomena we may seek the causes of the quiet reasonableness in the development of our vernacular architecture, and the ease with which its various phases may be recognised as they slowly succeeded one another. By 1750 the main lines of a simple classical structure were well understood, the idea of proportion had become innate, and the Georgian house was sure to have a touch of grace and dignity. But the movement towards simplicity which had started in the seventeenth century, and which was essential to the realisation of some measure of classical purity, threatened to go too far. Many of the earlier architectural features had been rejected; internal decoration had parted with a host of adornments which at this time seemed too rich or crude to please the rather over-educated taste that prevailed. It was then that the Brothers Adam arose to supply what was lacking. They carried the refinement of detail and the simplicity of form even further than it had yet gone, but at the same time they supplied the foil. They introduced a type of ornament obtained solely from classical sources, an ornament capable of almost mechanical precision and of a very high degree of finish. Their decoration was contained in geometric lines; it was controlled, and never dominated or interfered with the structural form. It pleased the classical taste of the late eighteenth century; it suited the delicate poise of intellectual thought which characterised the day; it was little more than a texture added to the building, but it was like a parchment written over with characters and adorned with pictorial vignettes illustrating and recalling the life of antiquity which the architecture itself was designed to reflect. Moreover, the decorative motifs could be applied either lavishly, as in Adam's own work, or sparingly, without disadvantage. A single medallion, with its swag of husks or chaplets, or a cobweb fanlight over the door, was sufficient to introduce the atmosphere, which we now can so quickly recognise. The constancy of the style, its inherent faithfulness to its own unwritten laws, became its strength, and its influence was immediately felt throughout the country. The brothers had interpreted a phase of national life, and had added a delicate charm to the work of a period that threatened to become arid and lifeless. They could not arrest the decay which the nineteenth century was to witness, but they gave to the Later Renaissance a more beautiful death, and the supreme fitness of much of their decoration to domestic interiors, together with the excellence of their planning, has bestowed an abiding gift upon the architecture of the future.



CEILING OF DRESSING-ROOM, GROUND FLOOR.

With this foreword, we may proceed to consider the decorative work that embellished the interior of Harewood House. The large north room on the ground floor, called on Adam's plan the "Eating Room" (see Plate V of THE ARCHITECTURAL REVIEW for June), is worth a little study in detail. The first impression upon those who are accustomed to the absence of decoration in a modern room is that there is an excess of ornament, but this impression will give way to a feeling of pleasure the moment the eye has realised the general scheme. The modern room is bare, because we intend to cover the walls with a patterned wall-paper or with a plain tint, and because we mean to fill the room with a host of objects which will often be marked more by their contrast than by their harmony with one another. Adam's room is complete in itself; it is a room for those who delight in architecture and in architectural suggestion. It may seem strange, but in Adam's day there were people who recognised that a house should be a work of architecture, and that rooms were not less but more pleasant to live in if they declared themselves as essays in the art of building. Art to the eighteenth century was not always enclosed within a gilt frame or placed on a pedestal; it was a thing that people were not afraid to live with nor ashamed to live for. The walls of the "eating-room" needed no printed pieces from the paper-hangers, they required no pictures, they were in themselves adorned with due observance to the points of interest in the room and to the balance of decorated and plain surfaces. The furniture of the room would be limited to a few pieces, and these would be of the period, and probably designed by the architect. Adam was wise enough to refuse to relinquish his control over his buildings as soon as the structure was raised, and his clients were wise enough to know that a work of art must be finished by the artist who conceived it.

DOORCASES IN GREAT DRAWING-ROOM.

Adam's method was to introduce his architecture by suggestion in his interiors, toning down what, in origin, were structural features. The entablature round the room merges into the general decoration except where it projects over the columns at each end, and here it displays its proportions. Similarly the ceiling with its sweeping ellipse suggests a dome, or at least the base from which a dome might rise. The break forward of the chimney-breast, and that occasioned by the columns at both ends, give a sense of support at the cardinal points, while an added interest is bestowed on the angles of the room, where the spandrels of the ceiling suggest somewhat the idea of the pendentive.

Adam's ceilings are among the most remarkable and daring excursions of his invention, and they form perhaps the one department in which his contemporaries were slow to follow him. Beyond the occasional and superficial resemblance to vaulted or ribbed surfaces which we have just noted, there is nothing in these ceilings which originates in constructional motives; they are frankly ornament, and are, moreover, a complete departure from the earlier methods of plaster decoration.

In England French artists had been for some time employed in producing ornamental ceilings in low relief, but Adam made of his designs a much more powerful and integral feature in the treatment of the room. By his sweeping curves and other geometrical figures he gathered the room up, as it were, into the particular direction in which he wished to direct the eye, and by the use of similar panels and ornament to that in use on the walls he unified the whole conception. A number of portfolios in the Soane Museum hold nothing else but a bewildering variety of these beautiful designs, but in Harewood House there were several the excellence of which was equal to the best he produced. Three delightful examples are given with this article. The arrangement of the north room on the first floor (page 44) and of the south-west room on the ground floor (page 45) exhibit the same general lines, but are quite differently carried out. They both have a large, square central panel, within which is a circle, and two narrow side panels, one at each end. In the former, however, the rectangular panels are emphasised by a wide moulding ornamented with the key pattern, while in the latter it is the central circle that is given prominence, the containing lines being drawn as lightly as possible. Where the boundaries are heavily marked the area within is filled more closely with the design, but in the opposite case more freedom is observed and the whole treatment is lighter. This may be more

Plate II. September 1915. Photo: London County Council.

HAREWOOD HOUSE, HANOVER SQUARE, LONDON: DOORWAY TO DRAWING-ROOM.

Robert Adam, Architect.

First Floor.

Second Floor.

Photos: London County Council.

Plate III. September 1915.

HAREWOOD HOUSE, HANOVER SQUARE, LONDON: THE STAIRCASE.

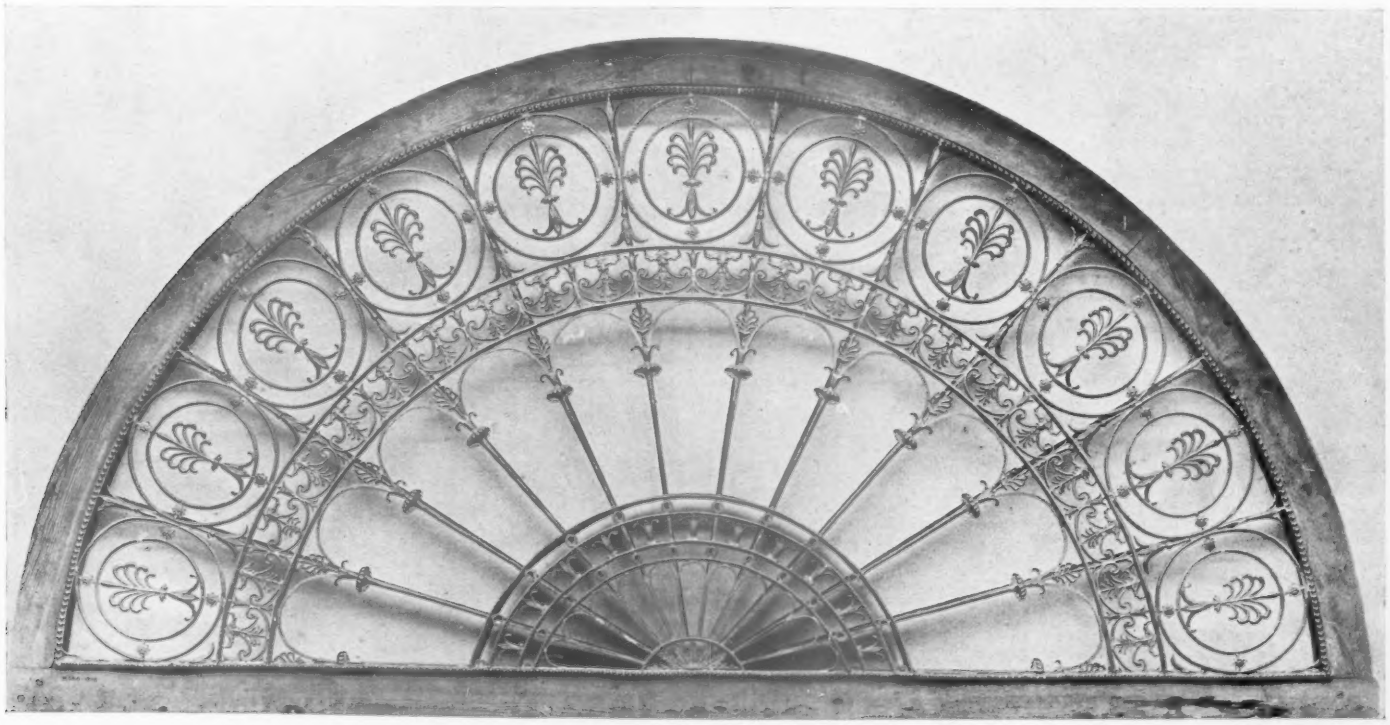
Robert Adam, Architect.

particularly noticed in the beautiful ceiling of the library (Plate I), where the rectangular lines are absent. These ceilings are worthy of very close study, and not only on account of the variety of apparently simple geometric patterns effected with a wonderful economy of material. There is something of greater significance than the mere fertility of invention in a highly conventionalised type of design; it is in the subtle effect which the main figures of the arrangement have upon the room that we must look for the chief skill of the designer. Both in the treatment of walls and ceilings, but particularly in the latter, the Brothers Adam were engaged on the production of beautiful rooms, and no greater mistake can be made than to think the result obtainable by covering the surfaces indiscriminately with mechanical types of ornament.

There is as much thought and care bestowed upon the framework, as it were, of these ceiling patterns as upon the delicate outlines and enrichment of the doorcases, one or two of which are shown by the accompanying illustrations. The large doorway between the two first-floor rooms on the south front (Plate II) shows the correct classical features which Adam used, but which he reduced in scale to fit his general interior scheme. This refinement of detail, while not detracting from the architectural dignity of the several features, yet brings the decorative work into a closer harmony with the furniture of the room; it might, indeed, be disparagingly called cabinetmaker's architecture, were it not that it never loses a sense of structural proportion, and its closer approach to the character of the furniture is even a real advantage. The same thing can be observed in Adam's chimneypieces, characteristic examples of which seem lacking in Harewood House, although a very charming adaptation of an earlier Jacobean form was shown in the view of the "eating-room" already reproduced. It is skilfully treated with the usual deft ornament.

The two views of the main staircase (which was apparently reconstructed entirely)—Plate III—are valuable as much for their further evidence of the wall decoration as for the delicate metal balustrade—a feature which responded better than anything else to the fastidious fancy of the designers who owed allegiance to George III. These Georgian staircases should be seen to be appreciated fully: photographs in giving a part scarcely do the whole justice. It is the consciousness of completeness in the treatment around, above, and beneath the spectator which makes these interiors so satisfying when they are actually visited and enjoyed.

A word must be said of the two Dukes of Roxburghe who built and rearranged the house. John Ker, fifth earl and first duke, came of a family famous in the annals of Scotland, and obtained his higher rank as the result of his services towards securing the Protestant Succession and the Union. Lockhart calls him "the best accomplished young man of quality in Europe," and he it was who first lived in this house, being not the least among the distinguished circle of men who resided here at the opening of Hanover Square. At his death in 1741 he was succeeded by his son Robert, the second duke; but on April 23 of the preceding year a son was born to the latter, in this house, who eventually became the third holder of the dukedom. His life was clouded by the breaking off of his engagement to Christiania, eldest daughter of the Duke of Mecklenburg-Strelitz and sister to Charlotte, afterwards Queen of George III. The engagement was cancelled on political grounds, but they "both evinced the strength of their attachment by devoting their after lives to celibacy." The duke obtained many honours, including the knighthood of the Garter and the Thistle, but he found solace chiefly in the collection of rare books, and his library became famous. He employed Robert Adam to reconstruct the house in Hanover Square, the subject of the present article; but in his later years he moved to 13 St. James's Square, where the great sale of his collection lasted 45 days, from May 18 to July 8 1812. The institution of the Roxburghe Club commemorated this fine library and its dispersal.



CAST-LEAD FANLIGHT FROM HAREWOOD HOUSE.

THE AQUEDUCT AT SEGOVIA.

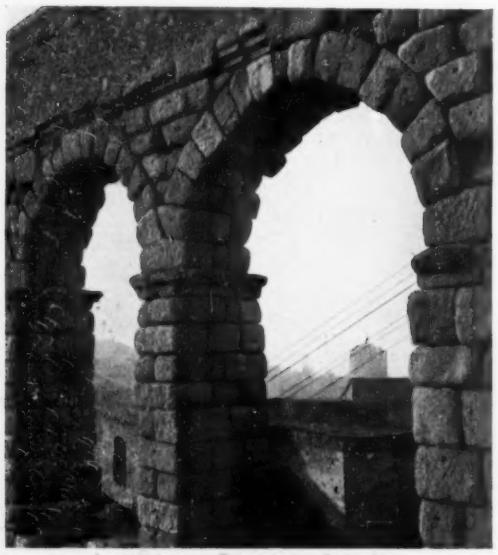
By WILLIAM HARVEY.

IN the modern practice of architecture, selection and imitation have so largely displaced originality of design that it is the more necessary to seek for the principles of our art in those fine monuments of antiquity whose style and purpose render them least fit subjects for unintelligent copyism, but which are perhaps all the more inspiring and suggestive as being rather remote from our immediate path. Present-day methods of water-supply have made it extremely unlikely that the Aqueduct of Segovia will ever be made the model for a future work, but it exhibits a directness of purpose and adaptation of means to end that is both instructive and delightful, and in its simplicity it achieves a singularly perfect unity of expression, thanks to the careful subordination of every feature to the general purpose and effect.

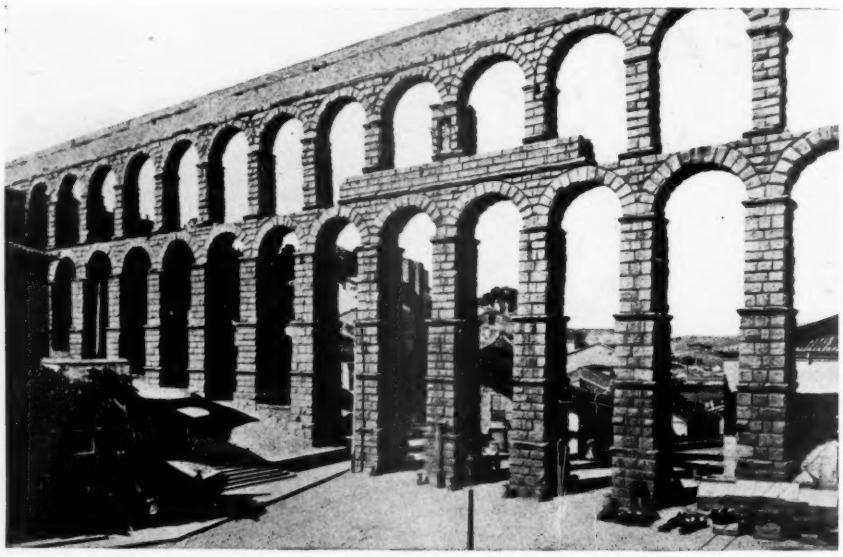
To what extent the architect's art depends upon the artificial grouping of details of intrinsic beauty of form, and to what extent upon the strict logic of necessary and convenient structure, must always remain a matter of debate. Who shall say of one building: "Here is architecture," and of another: "Here is engineering," without more cause for decision than the presence or absence in one or the other of certain stereotyped features of accepted architectonic character?

Compared with other Roman public works of the same period, rich in detail adapted from the sculptured architecture of Greece, the incomparable Aqueduct at Segovia, severely plain and adorned only by a few rude mouldings of uncertain contour, seems altogether out of the normal course of Roman architects' architecture. In all probability the genius who designed it would not have claimed for it any artistic merits; possibly he sighed for means to smooth its massive piers and to add the engaged columns, entablatures, and festoons beloved of the Roman mind. The utilitarian purpose being served, financial resources and propriety allowed of no architectural treatment. But whatever may have been the designer's views upon the character of his work, it seems certain that few modern travellers can contemplate this structure without experiencing the indefinable emotions that are engendered by magnificent art, and which mere bulk alone, or even mass lavishly adorned, cannot always produce.

Great age and long service in the face of wind and weather



Detail View of Upper Arcade.

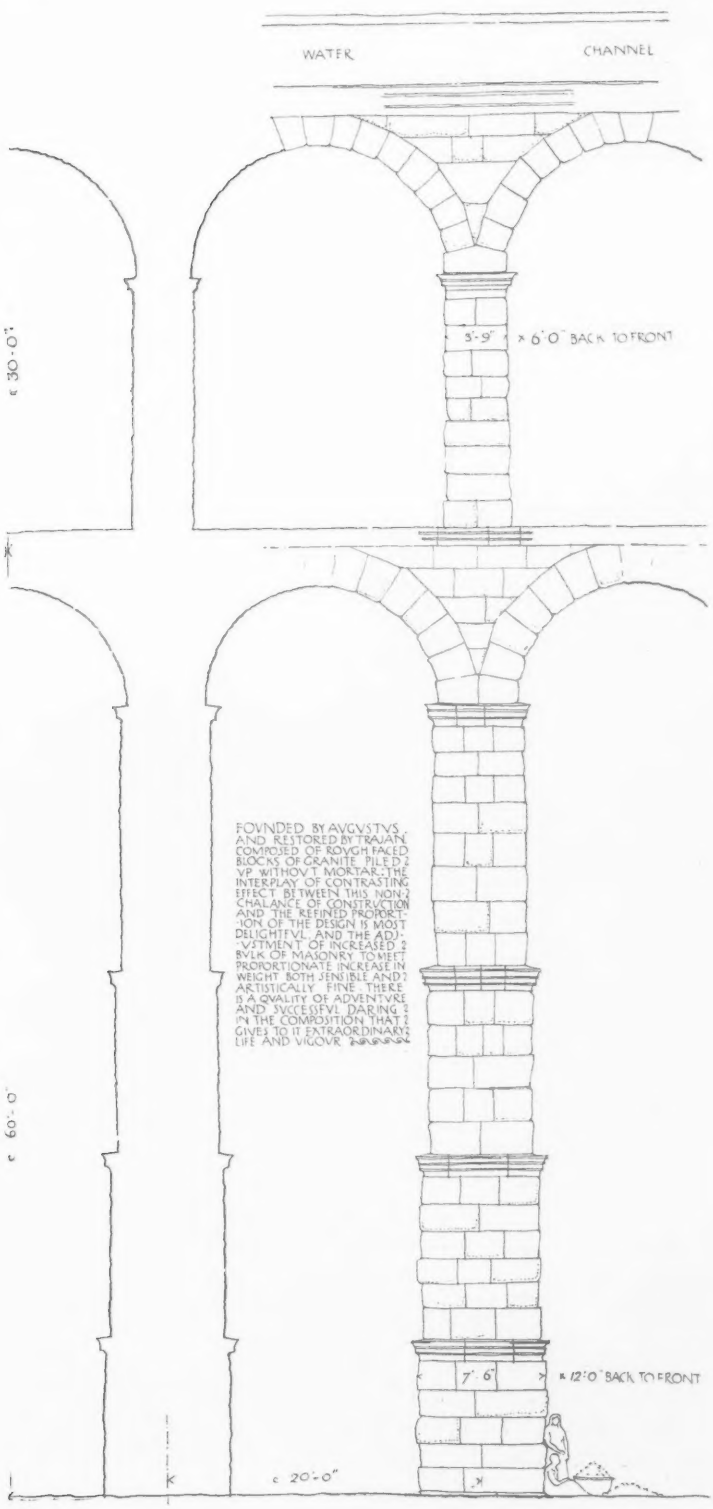


General View.

Detail View showing Arches with Spandrel Stones missing.

Detail View showing Masonry at North-West end.

necessarily envelops a monument with a pathetic interest that doubtless plays its part in our feelings. It is so in this case, for, whether ascribed to Augustus or to Trajan, the foundation can lay claim to a very respectable antiquity. Yet there are other works of more massive bulk and greater age that lack the special charm of Segovia's noble aqueduct, and this unique quality may perhaps yield up its secret upon careful examination. Like many another relic of Roman building work, it is great in size and strength, but a peculiar and subtle suggestion of lightness combined with force gives it a place apart. Mind as well as mass is apparent in its arrangement of tapering piers and mutually balanced arches, and if the normal architecture of Rome has somewhat the air of the ponderous begarlanded ox, here is the strength and spirit of the horse immortalised in rugged granite—great uneven blocks—poised, Etruscan fashion, one upon the other without mortar.


WATER
CHANNEL
5'-9"
x 6'-0" BACK TO FRONT
c 30-0"
FOVNDED BY AVGVSTVS AND RESTORED BY TRAIAN COMPOSED OF ROVGH FACED BLOCKS OF GRANITE PILED VP WITHOVT MORTAR: THE INTERPLAY OF CONTRASTING EFFECT BETWEEN THIS NONCHALANCE OF CONSTRUCTION AND THE REFINED PROPORTION OF THE DESIGN IS MOST DELIGHTFVL AND THE ADJVSTMENT OF INCREASED BVLK OF MASONRY TO MEET PROPORTIONATE INCREASE IN WEIGHT BOTH SENSIBLE AND ARTISTICALLY FINE THERE IS A QVALITY OF ADVENTVRE AND SVCCESSFVL DARING IN THE COMPOSITION THAT GIVES TO IT EXTRAORDINARY LIFE AND VIGOVR
c 60-0"
7'-6"
x 12'-0" BACK TO FRONT
c 20-0"

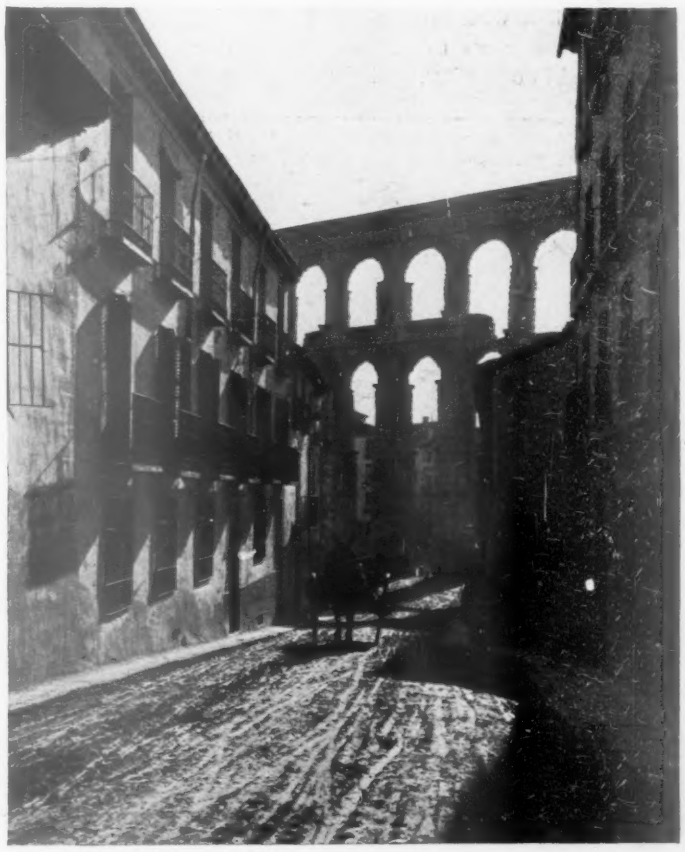
No attempt has been made to rusticate artificially the exposed surfaces, which seem to have been left rough for the practical reason that there was no necessity to expend labour in smoothing them.

There is a sense of fine carelessness about these irregular, wind-smoothed stones that sets off and emphasises by contrast the refined contour and rationally economic arrangement of the piers themselves, which diminish upwards, each stage being smaller in plan than that below.

Proportion and scale are both obtained by these subdivisions, the impression of great size being increased by the fact that each stone bears a recognisable relation to the bulk of the larger block in which it stands, and forms a unit of measurement for the greatness of the whole.

Architects and laymen agree in their admiration of this "incomparable aqueduct." Yet, as to all intents it is devoid of architectural detail, wherein lies its admiration-compelling force? The primitive method of conducting water from the mountains to the city aloft and in state, instead of meanly in a subterranean tube, has in itself an indescribable charm, especially in a country of blazing skies and barren rocks, and this sentimental propriety is emphasised in every detail of the gigantic structure. The enormous piers stand firm in their massive dignity, and, like a procession bearing gifts, hold above their heads the free-flowing supply of precious water.

One great idea, and that idea natural and appropriate to the initial purpose, permeates the whole composition; and whether this is the product of blind economy that could not add a vulgar inessential ornament to the structure, or of superb artistry that would not, there stands the finished work, harmonious, enduring, beautiful, and absolute.

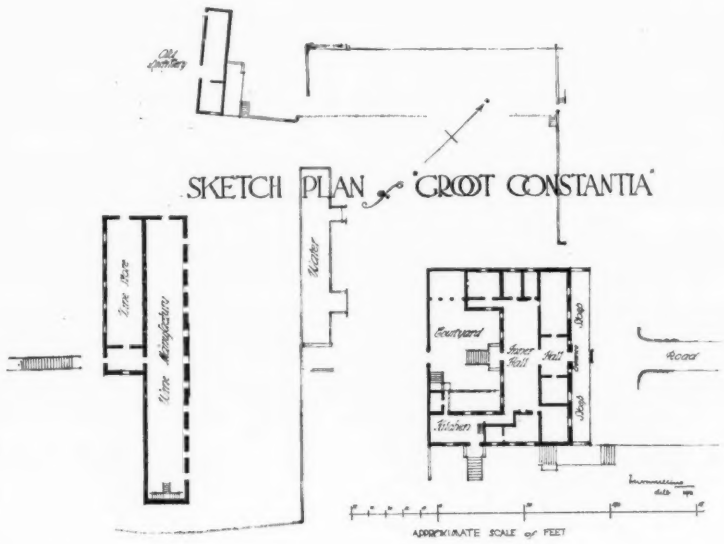


AN OLD CAPE HOUSE: "GROOT CONSTANTIA."

UNTIL the arrival of Simon Van der Stel, towards the end of the year 1679, very little had been attempted architecturally at the Cape. The old fort in Cape Town had fallen into disrepair, and what other buildings existed were merely shelters for the housing of the servants of the famous Dutch East India Company. The appointment of Van der Stel as Commander and later as Governor was particularly fortunate, and the architecture of South Africa owes much to the "Building Governor," as he was called. Throughout all his work Van der Stel was sorely handicapped. He displeased the directors in Holland because of the encouragement he gave to people to settle in the land and make it their home. All they wanted was merely a "kitchen garden" which could supply vessels with fresh provisions; consequently anything in the way of stately and magnificent homesteads was vigorously discouraged. What would have been handed down to us if Van der Stel and his settlers had been given more freedom can be easily surmised from a study of the work they succeeded in accomplishing under such adverse circumstances. They brought with them, however, the traditions of their homeland, and naturally we find in their work characteristics that are to be found in the architecture of Holland. Under new conditions they produced a charming and fitting development of their native architecture, as exemplified in the beautiful homesteads dotted about Cape Town.

"Groot Constantia," one of the earliest and perhaps the best of these early Cape homesteads, was built by the Governor in the year 1685. It was with the greatest of care that he selected the site, some eight miles from Cape Town, and commenced cultivating the Vine that was once so famous throughout the world.

The accompanying sketch plan shows the simple arrangement that was common to the early Cape homesteads. An entrance hall with an outer hall or dining hall immediately behind gives access to all the rooms. The kitchen and offices are placed in one wing, and the main frontage is entirely taken up with the dwelling rooms. The stoep, stretching the whole length of the building, is quite a characteristic of the Cape homestead, and was probably introduced on account of the open-air life which it is possible to live in a country with such a glorious climate as South Africa's. The stoep has no cover, but with the houses of this period it was customary to have a light trellis overhead supported on columns of masonry over which vine could be trained, necessary shade from the sub-tropical sun being given by the magnificent



oak-trees surrounding the house. At each end there is a seat built in masonry which is quite a feature of the "Dutch stoep."

The courtyard has a flight of brick steps leading up to the doorway of the inner hall, and below the main part of the house are the cellars, such as were used as slave quarters. Wrought-iron gates, which have since disappeared, shut in the courtyard on the other side.

INNER HALL.

The materials used in the construction of "Groot Constantia" are small bricks covered with plaster, the roof being thatched. The woodwork throughout is of teak, and some of the floors are laid with large stone flags. The plaster figure in the niche above the entrance doorway symbolises "Constancy," and is said to be the work of one Anthony Anrift, to whom the fine work in the pediment of the wine cellars is also attributed.

The charm of this development, which almost constitutes a new style in architecture, is well illustrated by the accompanying photographs. The tall proportioned windows divided into small squares set in the white walling give character to the long simple front. They are all in teak, built almost flush with the face of the wall, and have moulded teak sills slightly projecting. The shutters are of solid teak, panelled and hung with wrought-iron clasps and hinges.

Plate IV. September 1915.

"GROOT CONSTANTIA," CAPE COLONY.

Plate V.

"GROOT CONSTANTIA": PLASTERWORK IN PEDIMENT OF WINE CELLAR.

September 1915.

These latter are excellent examples of smith-craft, and are supposed to be the work of some smith sent out to Batavia but detained here on his way by the Governor, much to the annoyance of the Dutch East India Company.

The gables are the most characteristic feature in the new development, and it is in them that the origin of the style can be traced. How readily the craftsmen took to the new material, a study of the delicate plaster mouldings on the gables makes apparent. With the high angle of the sun and the gleaming white of the plaster, small projections give deep, sharp shadows.

Behind the house is the wine cellar, interesting in that it possesses the finest plasterwork in the country. This is in the tympanum of the pediment over the centre of the building; the accompanying photograph (see Plate V) gives a good idea of the skilful and vigorous treatment of the subject. The date on this pediment is 1791. The openings into the wine-cellar building have small yellow brick surrounds, inserted in which are stones for the fixing of hinges.

Internally the main house is very simple. The walls are undecorated, and there are no architrave mouldings round the window openings, which have deep splayed plaster reveals with a small splay on the angle. The ceilings are heavily beamed and boarded, and finished with a small plaster cornice.

About a quarter of a mile from the homestead is an open-air bathing pond. It has a deep plaster rim surrounding it, and at one end is a teak Triton, through whose horn the water enters. This is an interesting relic, and shows how the early settlers appreciated the climate of the country in which they had to live.

Simon Van der Stel remained here after severing his connections with the Dutch East India Company in the year 1696, and transferred his duties of governorship to his son, Willem Adriaan Van der Stel.

END OF BATHING POOL.

It is difficult to estimate what stupendous good could be effected by another such Governor as Van der Stel—some big man who, soaring above petty squabbling like that of the "language question" and racialism, would seek to perpetuate the splendid efforts of his early predecessor, and use his influence to prevent the shameful vandalism so painfully apparent in this our generation.

At the present time "Groot Constantia" is a Government wine farm, where experiments in wine-making are carried on.

FRONT ENTRANCE AND GABLE.

SIDE VIEW FROM GARDEN.

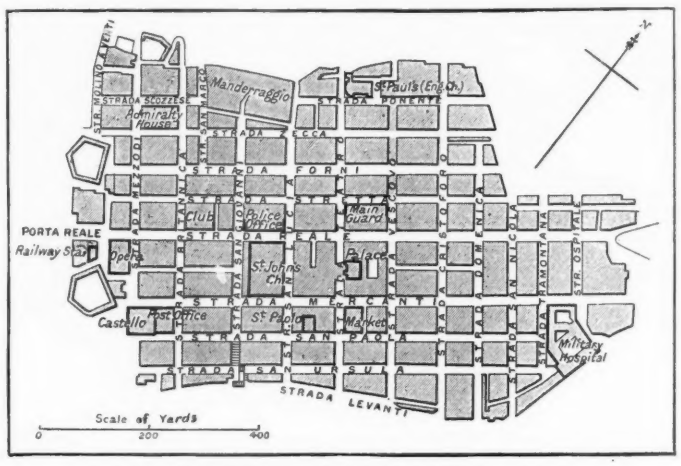
THE ARCHITECTURE OF VALLETTA.

By G. J. HOWLING.*

IT is rather remarkable that so very little should be known in England of Maltese architecture. Malta, indeed, although it has been in the occupation of the British for considerably more than a century, is probably the least known unit of the Empire, from the architectural point of view. The reason for this is fairly obvious. So important is the island as a naval and military base, that most of its other aspects—particularly those of architecture—have become obscured, and now suffer unmerited neglect. "Malta," to the average mind, represents a place of dockyards and harbours, coal stores and Government warehouses, barracks and shipping offices. These associations being uppermost, the traveller has come to regard Malta as a place of little or no attraction, and has fallen into the habit of leaving it severely alone: much, let it be said, to his own loss. For Malta, though a very small place—it is little more than seventeen miles long and nine miles broad—possesses a remarkable history, and an architecture of very considerable antiquity and interest. When England was still grafting bad Renaissance detail upon Gothic fabrics, Malta had already achieved a mature classical style of its own; and while England was employing itinerant craftsmen from the Continent, Malta had a school of workers producing buildings no less noteworthy than those which were being erected at the time in Italy. The comparatively close geographical relationship between Malta and Italy is sufficient explanation of the latter fact. It would have been strange, indeed, if Malta had remained unaffected by the Renaissance.

The centre of architectural interest in the island is to be found in Valletta, the capital city of to-day. Citta Vecchia, the ancient capital, has unquestionably many fine buildings, but it lacks the attraction of the more modern city. At the present time it is a place of solemn silences and dim memories, sleeping, apparently, in perfect peace, and remaining altogether apart from the bustle and life of the modern world.

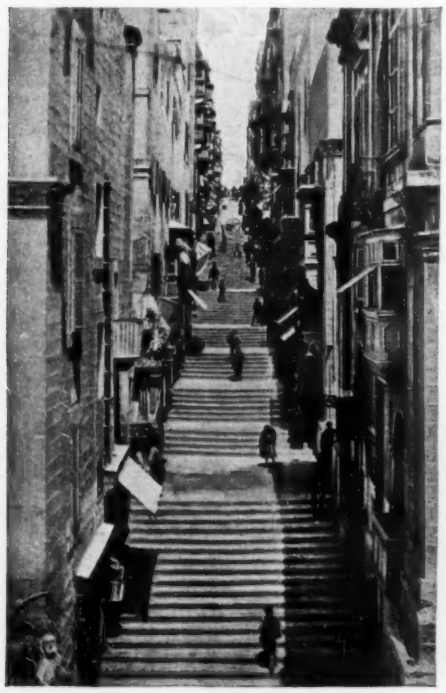
Valletta owes its origin to military considerations. During the Great Siege of 1565 (by the Turks) Malta was by no means strongly fortified; the defences with which Nature had endowed the island had not then been developed. At that time the city of Valletta did not exist; its site was merely a great



STREET PLAN OF VALLETTA.

barren rock, known as Mount Sceberras. Valletta was the outcome of the lessons that were learned from the Great Siege, the hero of which was the Grand Master, La Vallette, after whom the new city came to be named. Although he had dealt a staggering blow to the Turks, La Vallette was not content to rest with the laurels thus gained. Like all good military commanders he expected reprisals, and decided to prepare himself against them. Looking around, he at once saw the strategic value of Mount Sceberras, dividing and commanding,

* It is interesting to note that Mr. Howling, who is a member of the editorial staff of THE ARCHITECTURAL REVIEW, joined the City of London Fusiliers, Territorials, on the outbreak of War. He prepared this article recently while stationed with his regiment at Malta.



STRADA SAN LUCIA: A TYPICAL STREET OF STAIRS

AUBERGE DE PROVENCE (NOW THE MALTA UNION CLUB).

STREET IN POOR RESIDENTIAL QUARTER.

as it does, the great natural harbours on this part of the coast; and upon this site was raised the new capital city of Malta.

Two plans were prepared, one by the Italian architect Francesco Laparelli, the other by the great Maltese architect Gerolamo Cassar. The latter's scheme was found to be far too expensive and ambitious, and on that account (how prophetic of present-day custom!) Laparelli's was adopted. On March 28th, 1566, the foundation-stone of the new city was laid. The first building to be erected was the church of "Our Lady of Victory," of which an illustration is given on Plate VI. This delightful little building, designed by Cassar, was, apparently, adopted as a model, for a large number of churches of similar type are to be found distributed over the island.

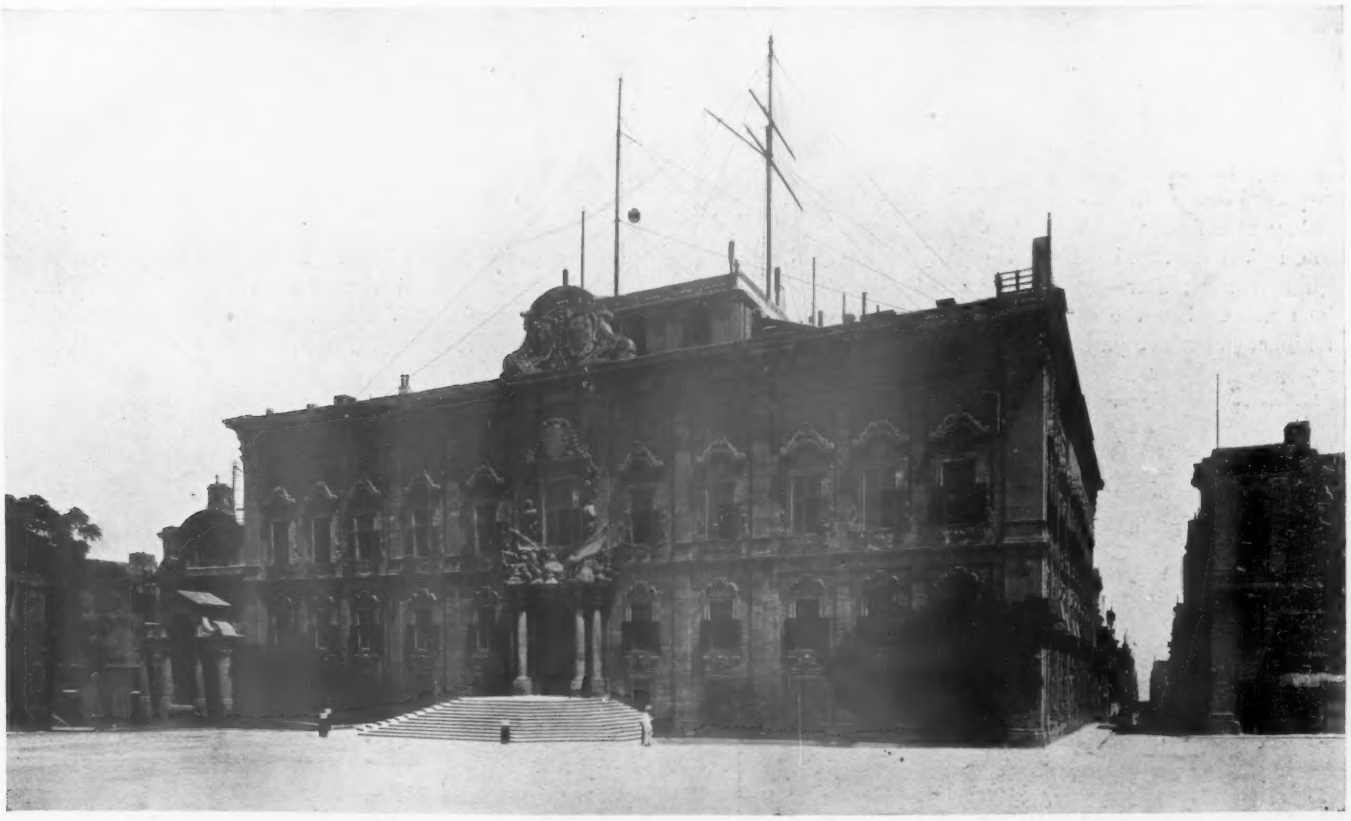
STRADA MERCANTI.

It must be confessed that Valletta, as a city, is somewhat disappointing. This, perhaps, is because the visitor is apt to judge it by modern Continental standards. The streets are oppressively narrow, and in some cases excessively steep; so steep, indeed, that several of them consist entirely of steps; Strada San Lucia, shown by the illustration on the opposite page, being a typical example. Byron's farewell plaint may therefore be excused: "Adieu, ye cursed streets of stairs; how surely he who mounts you swears!"—though, as a fact, after ascending these steps one has no breath left to waste on invective.

Valletta, of course, was designed to suit conditions totally different from those of the present day. The principal idea was to provide a great fortress stronghold, impregnable against attack, and this object was very successfully achieved, as history has shown. Napoleon himself, being admitted to the city on a friendly footing by Grand Master Hompesch, expressed great respect for the surrounding fortifications.

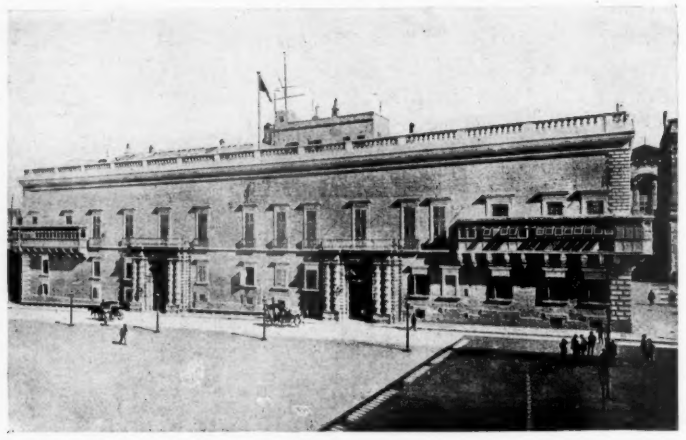
As a city in the modern sense, therefore, Valletta cannot be said to take a high place. It possesses a number of open spaces—those in front of the Governor's Palace, St. John's Cathedral, and the Auberge de Castille, being the most notable instances—but the general aspect of the city is one of narrowness and congestion. Strada Reale, its principal thoroughfare, for instance, is about as wide as Bond Street, and its buildings are of about the same height. The architecture suffers thus from a great disadvantage. Only occasionally is it possible to obtain a view of a building at a distance sufficient to allow of anything like a fair appreciation of its qualities.

Valletta, as with many another city, owes its merits,



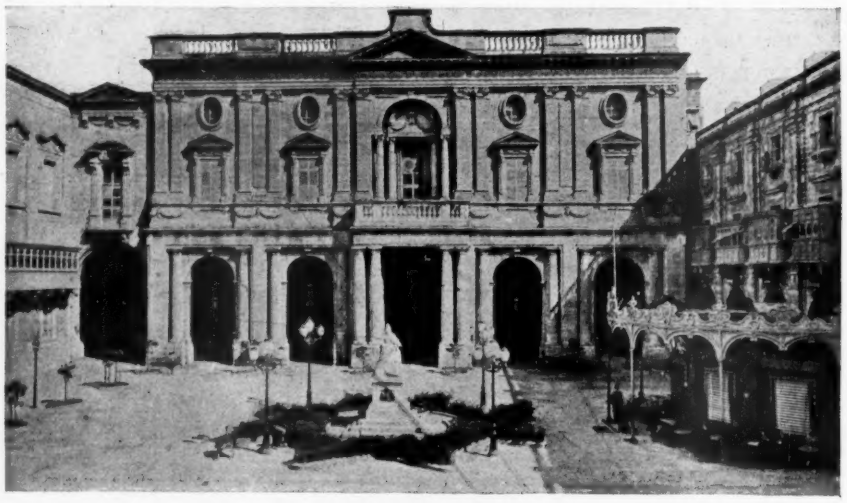
AUBERGE DE CASTILLE.
Gerolamo Cassar, Architect.

VIEW FROM THE HARBOUR.



GOVERNOR'S PALACE.
Cassar, Architect.

architecturally, to one or two great men. Here those men were La Vallette and Gerolamo Cassar. La Vallette conceived the city, Cassar designed most of its buildings. To the latter may be attributed seven of the "auberges" of the Knights of St. John (the most interesting buildings in Valletta), the Governor's Palace, and the great Cathedral Church of St. John. In these works Cassar proclaims himself to be an architect of marked ability, combining, in most instances, a scholarly sense of composition with a brilliant faculty for the design of detail. This latter characteristic is plainly observable in the Auberge de Castille (see illustration on preceding page), probably the finest building in Valletta. The detail is of a most novel character, though in some places—notably the window-heads—it verges on the rococo. But the carved emblems and trophies above the main entrance are particularly fine, and they retain to the present day much of their original vigour. The Auberge de Castille was begun in 1574 and finished (under the direction of the architect Cochia) in 1744. It is certainly the finest of all the auberges; and its open situation allows it to be seen to the greatest advantage. The interior is spacious, and the rooms formerly were decorated with rich colour. At the present time the building is used as the Royal Artillery and Royal Engineers officers' mess.



PUBLIC LIBRARY.
S. Ittar, Architect.

The Auberge de Provence (now the Malta Union Club), situated also in Strada Reale, was built between the years 1571 and 1575, from the designs of Cassar. The accompanying view does not do justice to the building; but it conveys a good impression of the narrowness of Strada Reale, and illustrates the difficulty of obtaining satisfactory architectural photographs in Valletta. Actually the front, when seen from pavement level, is full of interest. The ground storey has

MONUMENT TO SIR ALEXANDER BALL.

MAIN GUARD HOUSE (ERECTED 1814).

Plate VI.

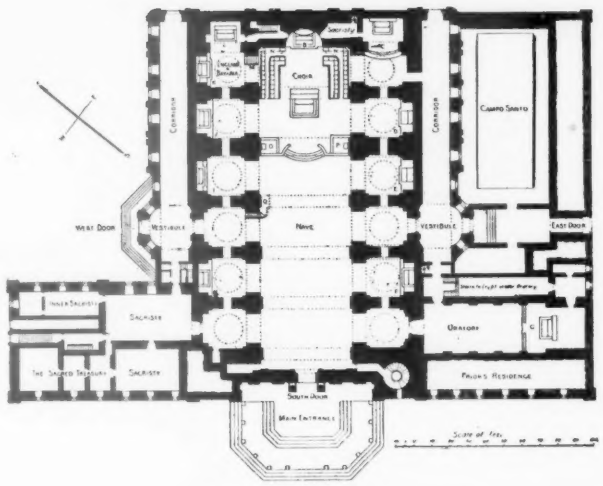
CHURCH OF "OUR LADY OF VICTORY," VALLETTA, MALTA

Gerolamo Cassar, Architect

September 1915

been spoiled by the introduction of modern shop-fronts, but the rest of the façade remains in its original condition. The two lower storeys are combined within a single Order, the windows being divided off by pilasters, and the main entrance emphasised by coupled columns on either side, this latter motif being repeated in the upper half of the façade.

The auberges are eight in number; including, in addition to the two already mentioned, the Auberge d'Auvergne, de France, d'Allemagne, d'Italie, d'Aragon, and de L'Angleterre and de Bavière. (The last-named was not designed by Cassar, the "langue" not having been established until 1784.) In a sense the two auberges here illustrated are not altogether typical of Cassar's work: they show him in an ornamental mood. The remainder are more generally characteristic of his genius, which expressed itself most effectively (apart from the Governor's Palace) in broad, scholarly compositions. These other buildings are all distinguished by a massiveness and simplicity which are remarkably reminiscent of the great Italian Renaissance palaces. The Auberge d'Italie, for instance, in Strada Mercanti, is a building which, if found in some Italian city, would be famous. It is a fine imposing front, depending for its effect almost entirely upon the fenestration, which is arranged in a masterly manner. It has nothing of the rococo gaiety of the Auberge de Castille; nothing of the variety of the Auberge de Provence. It is a simple, massive composition; a carved group of trophies, high up on the wall, being its sole decorative feature. Unfortunately the exceptional narrowness of Strada Mercanti prohibits effective photography; so it is impossible, in this case as in many others, to obtain anything like a good illustration of the building.



CATHEDRAL OF ST. JOHN.

CATHEDRAL OF ST. JOHN.

The largest of Cassar's executed works—the Governor's Palace—is, curiously enough, the most disappointing. The chief defect on the main front is the fenestration. The windows are distributed without any regard whatsoever for composition, giving the façade an uneven and unbalanced appearance. The most satisfactory features are the great entrance doorways, which, with their flanking pairs of engaged columns, give the front a certain air of dignity. Cassar must not be blamed for the unsightly balconies on either side; they are "improvements" which were made about the middle of the eighteenth century. It is very odd that the author of so spirited a design as the Auberge de Castille should have designed also this dull façade in the manner of the Italian palaces, but lacking their distinction. The elements themselves are by no means at fault; it is the incoherent way in which they are assembled that calls for criticism. This building, which was begun in 1571, occupies an area 266 ft. by 316 ft., and is surrounded by four principal streets. The site, facing towards the most important square in Valletta, is an imposing one, and it is to be regretted that Cassar failed to take greater advantage of it.

Adjacent to the Governor's Palace, standing back a short distance from the street, is the Public Library, erected late in the eighteenth century from the designs of Stefano Ittar, a

Roman architect. This is quite a pleasant composition. If anything, the height of the building is rather too great for its width; but this defect is scarcely noticeable when looking up at the façade from the street level. The square space in front of the building is marred by a typically British statue of Queen Victoria.

The Cathedral Church of St. John was erected from Cassar's design in the short space of five years—from 1573 to 1578. Outside, though well composed, it is plain to the point of baldness; but within it is almost a riot of carving and colour decoration. The barrel vault is covered with gorgeous paintings, and the walls and pilasters are encrusted with carved and gilded marble; the total effect being one of overwhelming magnificence. Such lavishness of decoration in a church indeed seems out of place. To one who has been accustomed to the grim greyness of English churches it is almost irreligious. Splendour of this kind is surely more appropriate to the throne room of a palace, or to the banqueting hall of some great civic building. The interior cannot be said to convey the impression of a place of worship, and from this point of view the building must be confessed a failure; but as an achievement in carving and colour decoration it is really wonderful. No idea of the effect of this interior can possibly be conveyed by a photograph—it has to be seen to be realised. Altogether St. John's is a remarkably interesting building. Cassar, of course, was responsible for the fabric only, the colour and decorative effects being the work of successive Grand Masters, who seem to have vied with each other in adding to the adornment of the church. The paintings on the vault are the work of Mattia Preti, and represent in seven zones the life of St. John the Baptist.

The most striking modern building in Valletta is the Opera House, situated near the gate end of Strada Reale. Coming suddenly upon this building for the first time, one experiences a shock of surprise. It is so obviously British that one might well be in London, or Manchester, or Liverpool, were it not for the whiteness of the stone, which alone tends to dispel the illusion. It is not surprising to learn therefore that the Opera House was erected from the designs of our own Sir Charles Barry, the architect of the Houses of Parliament. It was opened in 1866. In the opinion of the writer this building is one of Barry's most successful designs. The front elevation, with its fine colonnade of Corinthian columns, is a most imposing composition, the effect of which is enhanced by the terrace in front, with its ingenious arrangements of steps passing behind bold flanking abutments. The attic storey, too, is of just the right proportion when seen from the street level. The only fault in the work, externally at least, is the detail, which, in places, is exceedingly coarse. The round-headed windows, also, are a mistake; they are quite out of keeping with the general square regularity of the composition. Within, the foyer excepted, there is very little of architectural interest. This probably is due to the fact that the interior was practically destroyed by fire in 1873, the present decorative scheme not apparently being the work of Barry. The exterior, however, remained untouched by the fire, and is wholly Barry's design.

THE OPERA HOUSE, VALLETTA.
Sir Charles Barry, Architect.

Among the many other interesting buildings in Valletta are the Main Guard (opposite the Governor's Palace) and the monument to Sir Alexander Ball, First Commissioner of Malta (1802–10). The former, built in 1814, claims attention as being

typical of the "Classic Revival" style of work which was being developed in England at the same time, while the latter may be studied as a more or less accurate copy of the Temple of Theseus at Athens. The writer has been unable to discover the name of the architect in either case. The other views accompanying this article are given to convey a general idea of the street architecture of Valletta.

Little need be said about Maltese domestic architecture. In the open parts of the island and the suburbs of Valletta the houses are usually built in long rows, just as in the suburbs of London. The principal feature of a house-front is a large projecting bay window (or closed-in balcony) in the upper storey, shut off by folding partitions from the rest of the house. This feature is generally supported on two or more consoles, which are sometimes very delicately carved. The balcony is very popular with the Maltese, who love to recline in it, and thence survey the life of the street below.

Maltese buildings are always constructed of stone, which is obtained in abundance on the island. It is a very white kind of sandstone or limestone, and remarkably easy to carve. The atmosphere being very pure, this stone is found to retain its whiteness and regularity of surface for an indefinite period. Indeed, many buildings which have been standing four or five centuries might well have been erected quite recently, so far as one might judge from their external appearance.

One or two other things in connection with Maltese architecture deserve comment. The ironwork, for instance, is remarkably interesting. Very little cast-iron is to be seen, the bulk of the work being wrought. In the design of such features as balcony rails, grilles, gates, etc., the Maltese have a particularly happy bent. Much of the ironwork is simple in the extreme, consisting mainly of gracefully arranged scrolls; but, on the other hand, a good deal of highly elaborate work is to be found—obviously deriving its intricacy from Italy.

Church bells are also of much interest. Unlike our own (which are free-swinging), Maltese bells are fixed, each being sounded separately by hand. It is very odd to see the ringer standing high up in his tower, swinging the bell-clapper to and fro with complete unconcern.

Malta is not greatly troubled with the shop-front problem. The bulk of the shops throughout the island are not shops at all in the sense in which we understand the term at home; they are merely square rooms with double doors, one of which is usually closed. This kind of shop, of course, is dictated by the climate. The typical London shop, with its huge panes of plate-glass, would be intolerable in Malta. Strada Reale, in Valletta, is the nearest approach to the kind of thing which is now so characteristic of London; but here it is done much more artistically, and is not carried to such an absurd extreme.

Modern Maltese architecture shows a considerable falling off in point of excellence. Quite a number of large churches have been erected within recent years, but they possess little of the quality of the old work. Often the proportion is faulty, and the detail badly placed. Interiors are generally fine, architecturally, but made tawdry by over-decoration. Nevertheless, the work as a whole remains more or less true to the classical tradition. There is no counterpart here to the confusion which is typical of England at the present day. Malta has known no "battle of the styles." It is as staunch to its architectural tradition as to its faith.

[The writer would like to acknowledge his indebtedness to Mr. Hamilton Sharpe (of the *Daily Malta Chronicle*), who very kindly provided much information for the purpose of this article.]

WAR MEMORIALS.

WAR memorials may be of a variety of types. There is the portrait memorial, embodying some sculptural presentment of the dead; there is the mere literary record, on a tablet or otherwise; or there is the religious or figurative symbol, which, like the portrait, is invariably accompanied by some literary record, however slight. All these are perfectly admissible and appropriate in their right form and place. Place should, of course, govern form, and circumstances must direct the scope and intention. There is, again, the actual tomb, which, however, in this country and this time cannot be placed within a building except in the rarest instances.

In the present note I confine myself to memorials whose intention is strictly commemorative, as contrasted with objects like "memorial" pulpits, lecterns, screens and windows, cottage hospitals, clock towers, and fountains, erected with a dubious intent of actual record, but a very positive one of practical benefit. The memorial window, indeed, seems to be a confirmed national habit, and must be dealt with separately, and we need hardly consider the approved parochial dodge of getting a new organ or new pews under the cloak of a memorial.

The portrait memorial, where it does not take the conspicuous form of the full-length recumbent effigy, properly appropriate only to an actual tomb, must generally be confined to a relief or bust, and it would be absurd to dogmatise as to the form of the frame or setting; but it is permissible to say that the actual script or character of the verbal record should be carefully designed and considered as an intrinsic portion of the decorative scheme; and here it is perhaps well to state that the erectors of any such memorial are bound to consider, or should obviously do so, in common kindness to their fellows, and, indeed, to the building which is to contain the monument, the decorative effect of the object when in position, and to adjust it in shape and scale to its position. The question of colour is also urgent—colour in the materials used, or applied. Where the subject of commemoration is armigerous, the pleasant personal note of heraldry may well contribute to the effect; but no designer should touch heraldry unless he has really studied and understands its rules and possibilities.

For mural tablets we should eschew engraved and polished brass, which misses the monumental effect if kept polished, and becomes merely dismal if left alone. Brass tablets with raised lettering and ornamentation cast from a model keep a much pleasanter colour, and have therefore a better effect. Engraved brasses placed on the floor, and subject to the constant attrition of foot-soles and the minute scoring of countless scratches, take a beautiful tone, but, except in Westminster Abbey, such brasses have now no appropriate use.

The collective memorial to a number of the fallen, such as a regimental monument in a cathedral or parish church, does not, of course, imply the element of portraiture; but probably implies, as a part of its design, some symbol such as the regimental badge, and, the accepted examples of these being generally of the most commonplace and inartistic type, the designer is faced with the problem of combining artistic handling and effect with recognisable adherence to the prescribed form, frequently a difficult task. The conventional representations of naval or military feats in relief, with which we are familiar on such monuments, are generally dangerously near the comical in effect, and are better eschewed. Where suggestive and decorative symbolism is desired, reliance may probably be placed upon the arms and implements of war—

guns, swords, muskets and lances, drums, trumpets, and banners, and the more intrinsically modern form of aeroplanes, motor-cars, ambulance-wagons, and the like. The problem for the artist is always to combine decorative treatment with sufficient actuality.

Where such a monument—as may well be the case after a great war—is to be in actuality a public monument, and is to occupy a public and conspicuous site, perhaps in the capital of a county to which the commemorated regiment or brigade is territorially attached, or in the town or city of its head-quarters, it becomes of great individual importance, and needs the most careful consideration in the sense of scale as regards its immediate surroundings and proportionate mass and out-line. It should be a notable piece of architecture as well as a notable field for sculpture, whether that sculpture is wholly or partly in the round or in relief. If it does not commemorate, with the fallen members of the particular "corps," some individual, such as a great commander, whose statue, bust, or portrait in relief is the predominant feature of the whole, it is probable that some sort of symbolic figure or group of figures will be selected as the crowning decorative interest. Soldiers in uniform and accoutrements and bearing the weapons of their service are probably precisely what the sculptor and the public will naturally prefer, and such forms treated repose-fully, with sufficient accuracy of detail and without any his-trionic or forced effect, could hardly be bettered. As to material, for an exposed position, and in these islands, enduring bronze for the figures, and fine hard stone, unpolished and unrubbed, will give as great an effect of dignity as need be sought, and the moist British climate will soon weather and tone the whole into general harmony.

Relative scale carried into all the details, a severe and masculine vigour of treatment, and the avoidance of whimsicali-ties, prettinesses, and pettinesses of detail, seem to me to be the essentials of success in such an undertaking. Mere classic archaisms, winged Victories, trumpet-bearing Fames, and the like, make no more than a sentimental appeal, and tend towards the commonplace or the comic. The present great war will doubtless be commemorated, on many monuments, by groups suggesting the allied nationalities, regions, and races drawn within its tremendous scope. The sculptors will not need to search far for subjects. They will find enough and to spare.

EDWARD WARREN, F.S.A., F.R.I.B.A.

A NOTE ON JOHN BACON.

The following note on John Bacon may be of interest as an addendum to the survey of English eighteenth-century memorials, included in the article on "Renaissance Memorials of War," which appeared in THE ARCHITECTURAL REVIEW for March last.

Bacon was born in 1740, five years later than Banks and three years later than Nollekens. These three sculptors divided most of contemporary sculpture between them, the first doing the monuments, the second the figures, and the third the busts, a subdivision of work in which posterity will very likely acquiesce. Bacon, indeed, deserves to be ranked among the greatest of English sculptors.

His first success was attained about 1774, when he secured the patronage of the King, George III, of whom at that time he was making a bust. Bacon became a *persona grata* among the clergy and was a fashionable artist with the nobility and gentry. His ability counted for a good deal, for out of sixteen public competitions he won fifteen, probably on their merits. In connection with the competition for the statue of Lord Chatham, which the Government determined to place in Westminster, his conduct, however, was neither correct nor professional. He exhibited his model privately to the King, who promised that no one else should make the monument. Mr. Beresford Chancellor says that "such a work was entirely in Bacon's way; he could have executed it better than anyone else at that time, and he would, in any case, not improbably have been given the commission in the ordinary course." However that may be, this procedure did not make for popularity with the members of the Royal Academy. Another incident in his career further alienated the sympathies of his fellow artists: he tried to obtain the monopoly of the official sculpture of the country by offering to do it at a percentage below the usual parliamentary figure! He did not succeed to his monopoly, and only incensed his friends against him. Fuseli is said to have exclaimed, "Spirit of Phidias, Bacon is to do all the stonework for the Navy and Army—they ought also to give him the contract for *hams and pork*."

He excused himself—that his desire was "to employ monumental sculpture to an important moral purpose." His undoubted ability must not blind us to the fact that he was a "prig," and merited the wholesome condemnation of his artist contemporaries. It might be said of him that his best friend could not stand him. He was called "the presumptuous potter." His great failing was insincerity; he used to write hymns, to preach, to admonish, while at the same time he amassed a fortune of £60,000. But the faults of his character need not blind us to his ability as a sculptor.

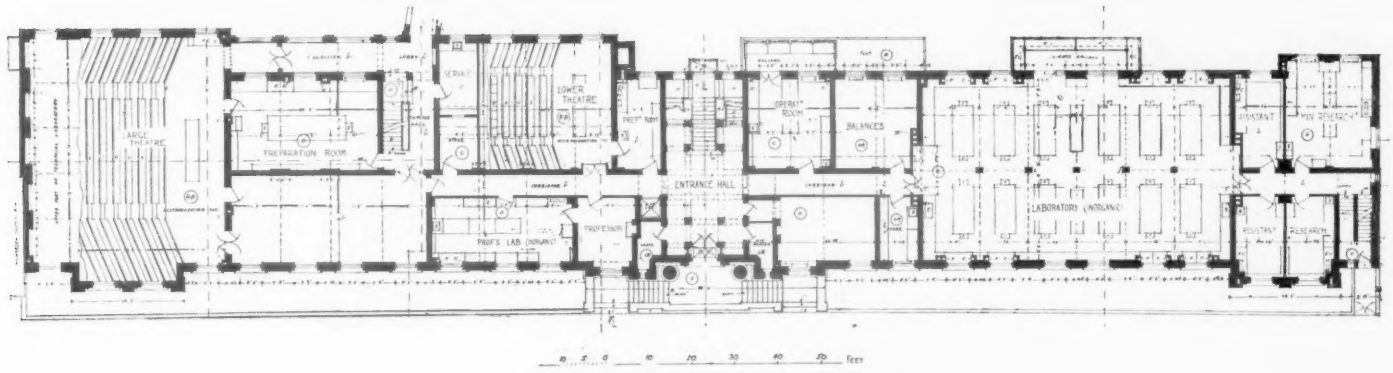
J. M. W. HALLEY, F.R.I.B.A.

CURRENT ARCHITECTURE.

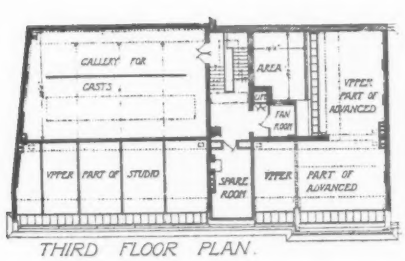
ADDITIONS TO UNIVERSITY COLLEGE.

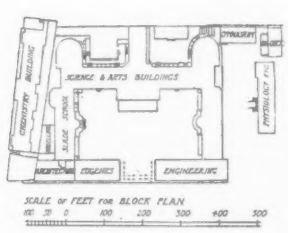
UNIVERSITY COLLEGE, Gower Street, now incorporated in London University, has grown steadily since its inception. The main block, with the portico and dome, was built from the design of William Wilkins in 1827. This design made no provision for a quadrangle, but at the extremities of, and some little distance from, the main building, Wilkins erected two circular temples, which have since been absorbed into the north and south wings. In 1849 the School of Anatomy and the Library were added, to the design of Thomas L. Donaldson, the first Professor of Architecture (1841–1865) at the College: it was Donaldson who began the preparation and collection of the series of diagrams which now form part of the equipment of the School of Architecture. His successor was T. Hayter Lewis, who held the Chair from 1865 to 1881, and was largely instrumental in establishing and organising the examinations in architecture which are held by the Royal Institute of British Architects. Hayter Lewis is generally credited with the north and south wings of the College, the former of which includes the Slade School and the School of Botany; these were, at any rate, erected during his professorship. He was succeeded by Professor T. Roger Smith, who held the Chair until 1903, the only addition during his tenure being the School of Engineering. Since 1903 the Chair of Architecture has been occupied by Professor F. M. Simpson, and it is under his direction that the present large scheme of additional buildings is being carried out.

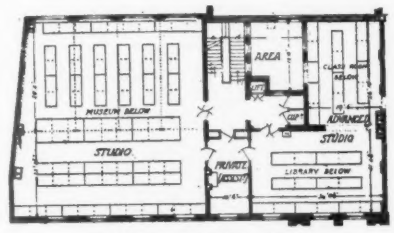
The complete scheme can be studied by the accompanying bird's-eye view and block plan. On the north side of the College, facing Gower Place, which is a narrow thoroughfare

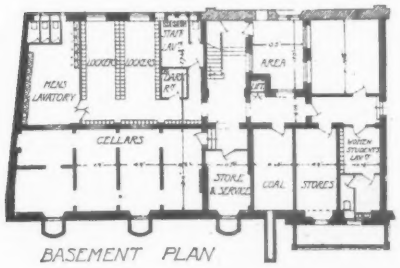


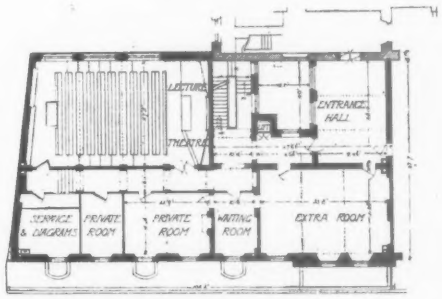
Department of Chemistry: Ground-floor Plan.

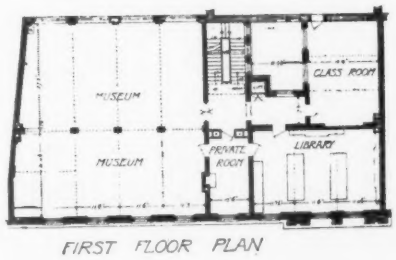












School of Architecture: Plans.

ADDITIONS TO UNIVERSITY COLLEGE, LONDON.

Professor F. M. Simpson, F.R.I.B.A., Architect.

running parallel to the Euston Road, a long block devoted to the Department of Chemistry is provided; this block is now almost finished. Next to it on the Gower Street side is a new building one half of which is occupied by the School of Architecture and the other half is apportioned to the School of Eugenics, though at the present time it is being used occupied by the School of Engineering, and this will be carried up to the same height as the other block, and the façade treated in conformity with the general scheme.

In designing the new additions the architect was restricted by the arrangements of the older buildings of the College. Thus, in the Gower Street block he was handicapped by the

CHEMISTRY BUILDING: MAIN ENTRANCE, GOWER PLACE.

by the military authorities as a temporary hospital. At the end of this block will be a pavilion, next the main entrance to the College, and a corresponding pavilion will be erected on the other side, the opening between being treated with a screen of columns carrying a corridor connecting at first-floor level with the new School of Engineering that will complete the front to Gower Street. There is already a one-storey building

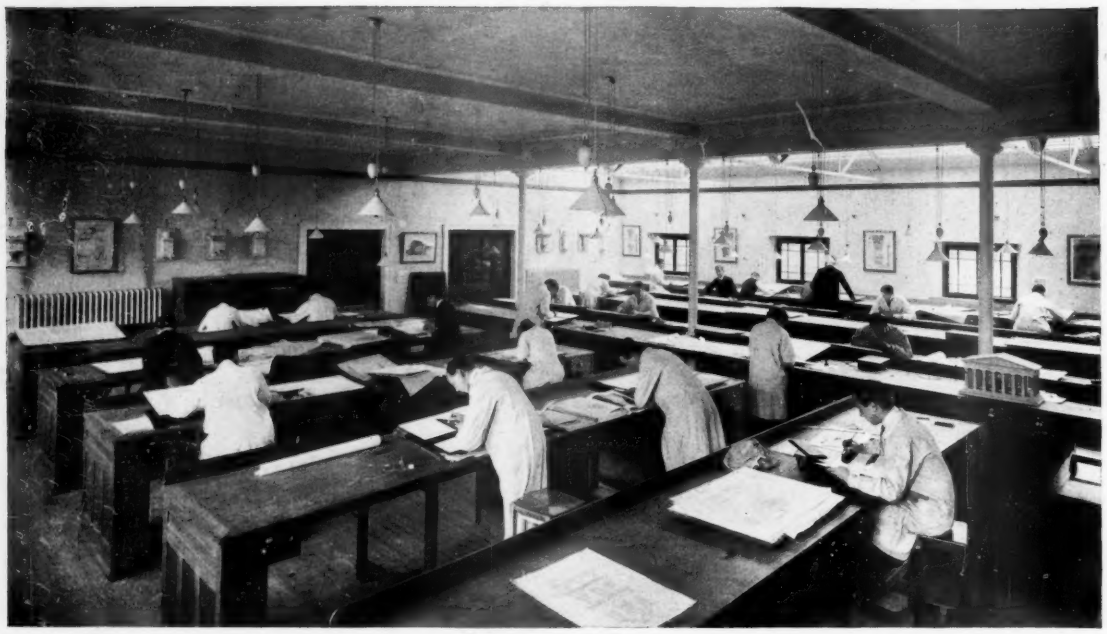
arrangements of the existing roofs, which in the interests of uniformity he was obliged to follow; and these roofs again were the result of the necessity for increasing the accommodation on the top storey by the creation of upper top-lighted studios at the rear of the building, involving the raising of the roof over this portion. Thus, the roofs here are in two tiers, the upper one at the rear, and the lower in

front—as can be seen from the quadrangle. Connected with this was another problem. The north wing of the quadrangle joins the back of the new School of Architecture, and its raised roof obviously needed something in the way of a buttress at its extremity. To meet this need, Professor Simpson has introduced a substantial pavilion, and when he comes to deal with the Engineering School at the other end of the Gower Street front a corresponding pavilion will take up the line of roof of the south wing (see bird's-eye view on page 59).

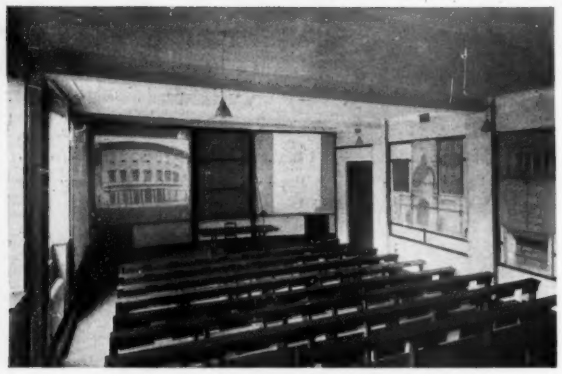
The Chemistry building presents an imposing façade to Gower Place. The centre is marked by a very dignified feature, comprising a large doorway on a podium, approached by flights of steps, and having columns on either side supporting a pediment. It is a scholarly composition, and the enrichment is used with appropriate restraint; especially effective are the capitals to the columns, which follow the beautiful model of the Tower of the Winds at Athens. The door itself is of oak, studded with bronze nails, and having a fanlight filled with a grille of very pleasing design. This entrance opens into a spacious hall, out of which the main stairs, flanked by a pair of Ionic columns, lead to the floors above, while subsidiary stairs on either side of the hall lead down to the rooms in the basement. The accommodation on the ground floor of the Chemistry building is shown by the accompanying plan. It will be seen that there are two lecture theatres—the larger of which, at the east end of the block, accommodates 240 students—a very large laboratory for inorganic chemistry, research rooms, operation-room, balances, and laboratories for the professor and his assistants. The accommodation on the first floor includes a lecture theatre to

CHEMISTRY BUILDING: ENTRANCE HALL.

SCHOOL OF ARCHITECTURE AND EUGENICS BUILDING: FAÇADE TO GOWER STREET.



Studio, Second Floor.



Lecture Theatre, Ground Floor.

venient opportunity arose it would be expedient to combine the two Schools of Architecture in a single building, for which a suitable site was available on the north-west front of University College. In November 1911 a benefactor, who desires to remain anonymous, offered to erect buildings for the combined Schools, as well as for other purposes, and this offer was accepted by the Senate. The amalgamation of the two Schools took effect as from September 1st, 1913, and the new building was begun in the following December. It provides accommodation for more than one hundred students, and includes three large studios, for both ordinary and advanced students, a museum, casts gallery, library, lecture theatre, private rooms for professors and lecturers, diagram-room, classroom, dark-room, cloak-rooms, lavatories, and additional rooms for new developments, as required. The accompanying illustrations show the equipment of the principal rooms. The casts gallery and studios are perfectly lighted. The lecture theatre has two screens for double lanterns—a contrivance that enables the plans of a building to be illustrated side by side with its elevation, etc. A useful feature of the equipment is Tonks's patent, by which large or small diagrams can be moved from one position to another on the walls without the necessity of their being taken down and re-hung. Altogether the fittings are up to date in every particular.

seat 110 students, a large organic laboratory, research-rooms, etc., while on the top floor are organic laboratories, research-rooms, and laboratory and rooms for the Department of Pathology.

In the Eugenics building the principal rooms are a museum, lecture theatre, and committee-room on the ground floor, a library, common-room, and classroom on the first floor, and rooms for experiments, photography, etc., on the top floor.

The new School of Architecture is the outcome of the incorporation of University College and King's College in the University of London. As soon as this was accomplished the Senate decided that when a con-

Casts Gallery, Third Floor.

SCHOOL OF ARCHITECTURE, UNIVERSITY COLLEGE.
Professor F. M. Simpson, F.R.I.B.A., Architect.

The façades of the new buildings are carried out entirely in Portland stone, which is already weathering to a pleasing tone.

Messrs. Perry & Co. (Bow), Ltd., were the general contractors for the School of Architecture and Eugenics building, and Messrs. Dove Bros., Ltd., for the Chemistry building, the fittings for the latter being carried out by Mr. J. Carmichael. Portland stone was supplied by The Bath and Portland Stone Firms, Ltd. The steelwork was executed by Messrs. Dorman, Long & Co., Ltd.; terrazzo dadoes by The Art Pavements and Decorations, Ltd.; railings, etc., by The Birmingham Guild, Ltd. Messrs. Waygood-Otis, Ltd., installed the lifts, Messrs. Tredegar & Co. the electric wiring, and Messrs. Davidson & Co., Ltd., the ventilating apparatus.

LONDON JOINT STOCK BANK, NEWCASTLE.

THE new building which has been erected at Newcastle-on-Tyne for the London Joint Stock Bank from designs by Mr. Walter H. Brierley, F.S.A., F.R.I.B.A., presents a frontage of 50 ft. to Grey Street, the elevation being four storeys in height, boldly designed in the style of the Later Renaissance. It is executed entirely in Portland stone. The ground and basement floors of the building are used by the Bank, the upper floors being let off as offices. The banking hall is about 40 ft. square and 20 ft. in height. The walls are completely panelled with Mezzano marble, divided into panels with bands of Irish green marble. The ceiling is of hand-modelled and elaborately enriched plaster, and contains the arms of London and Newcastle. Greek Cipollino columns, with bronzed caps and bases, support the beams across the banking hall, and give it a rich appearance. The window and door frames are of bronze, and the fittings and screens are of polished Cuban mahogany, all having been specially designed by the architect. The floor of the public space in front of the counter, of a geometrical design, is laid with rubber in order to lessen noise. The banking hall is well lighted by large plate glass windows as well as by a dome over the back portion, and is warmed by pipes and radiators from a boiler in the basement. The electric-light fittings were specially designed on the lines of old chandeliers and standards, and are of fine bronze.

The manager's room at the back has panelled walls and a marble mantelpiece; it is in direct communication with the bank, the waiting and typists' rooms. The strong-rooms in the basement are extensive and complete, and are built entirely of firebrick, on the island system, with an open passage around them; there are three strong-rooms for cash, securities, and ledgers, and they are reached from the bank both by a staircase and a book and bullion lift. Ample lavatory and retiring-room accommodation

Photo: Thomas Lewis, Ltd.

LONDON JOINT STOCK BANK, GREY STREET, NEWCASTLE-ON-TYNE.
Walter H. Brierley, F.S.A., F.R.I.B.A., Architect.

Photo: Thomas Lewis, Ltd.

LONDON JOINT STOCK BANK, NEWCASTLE-ON-TYNE: THE BANKING HALL.
Walter H. Brierley, F.S.A., F.R.I.B.A., Architect.

for the staff is also provided in the basement, as well as heating and fuel chambers, etc., approached by a separate staircase.

The first, second, and third floors consist of conveniently arranged offices, which have been let to important tenants. All the offices are well lighted, and are warmed both by open fires and radiators; they are equipped with well-appointed lavatories, a press-button passenger lift, etc.

The general contractor for the building was Mr. Thomas Lumsden, of Jarrow. The ceiling in the banking hall was modelled and executed by Messrs. George Jackson & Sons, Ltd., of London, and the bank fittings were supplied by Messrs. Wylie & Lochhead, of Glasgow. The carving, both wood and stone, was executed by Messrs. H. H. Martyn & Co., of Newcastle, and the marble work by Messrs. Arthur Lee & Bros., of Hayes (now Mr. H. C. Tanner, of Hanwell). The sanitary work was carried out by Messrs. Wm. Scott & Sons, of Newcastle; heating and hot-water installations by Messrs. Mackenzie & Moncur, of Edinburgh; rubber paving by The India Rubber, Gutta Percha, and Telegraph Works Co., of Newcastle; locks and hardware by Messrs. N. F. Ramsay & Co., of Newcastle.

LONDON JOINT STOCK BANK,
NEWCASTLE-ON-TYNE.

THE RUIN IN FRANCE.

A SHORT time ago the Council of the Royal Institute of British Architects sent a letter to the two chief architectural societies in France expressing sympathy with them, and with the French nation in general, on the loss they have sustained by the wanton acts of the German Army. "It is impossible to express in terms of moderation," wrote Mr. Newton, "the feelings with which not only British architects but the whole of our countrymen have received the news of the ruthless destruction of noble buildings which have hitherto escaped the ravages of time and the violence of war. These acts of barbarism are in themselves another proof that the German aggression is in reality an attack upon the common civilisation of Europe, and the knowledge of this fact has confirmed the British people in their determination to carry on the War, at whatever cost, until the fall of German militarism . . ." This letter of sympathy is acknowledged in felicitous terms by the presidents of the two societies. M. Jacques Hermant, replying on behalf of the Société des Architectes Diplômés par le Gouvernement, after expressing their "profound esteem" and "unalterable friendship," goes on to say they feel convinced that when the "barbarian hordes" retire they will respect nothing and will destroy the treasures that still remain in their hands, "because it is impossible to see any light of reason in those who, proclaiming honour to be a vain word, proceed to demolish the finest works as a piece of vengeance for their lack of success. And it is on that account that we must carry out our apportioned task—the crushing of German militarism. Confident in the final issue, we shall fight to the end, for civilisation and the welfare of humanity. And the monuments which we shall raise in the calm of Peace shall hymn Victory and celebrate the liberation of the peoples of Europe." M. Laloux, on behalf of the Société Centrale des Architectes Français, speaks of the indignation with which the whole world has learnt of these indefensible acts of vandalism perpetrated on the most precious jewels of French architecture.

Plate I.

ST. GENEVIÈVE WATCHING OVER PARIS.

From the mural painting in the Panthéon by Puvis de Chavannes.

October 1915.

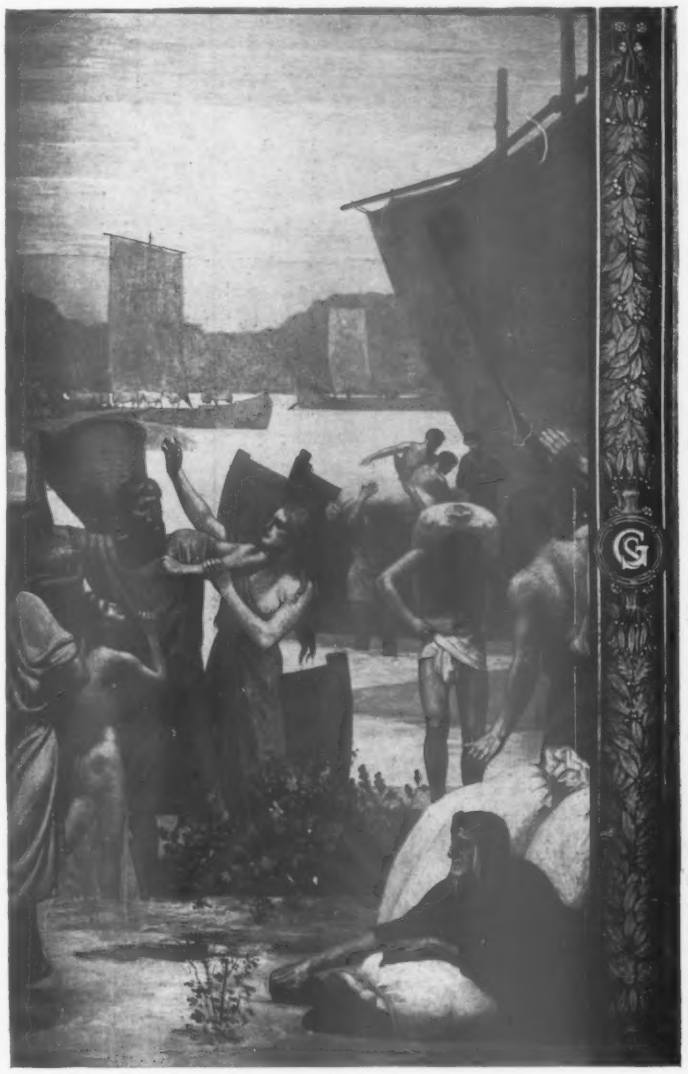
THE MURAL DECORATIONS OF PUVIS DE CHAVANNES.—II.

By A. TRYSTAN EDWARDS, M.A.

(*Concluded from* p. 88, No. 222.)

IN the first part of this article an attempt was made to form an estimate of the work of Puvis de Chavannes. His pictures were allowed to speak for themselves, and they were criticised without reference to the personality of their author. That was a possible procedure because great works of art do not bear the impress of any particular human temperament, but have a separate being and personality of their own. This is what creation means—it is the begetting of something which has power to stand alone, which is in itself intelligible and coherent and capable of declaring its message. In the case of minor works, however, this quality of independence is absent; they are for ever attached to the minor artists who produced them, and remain incomprehensible until one has full information concerning the prejudices and caprices which have found partial expression therein.

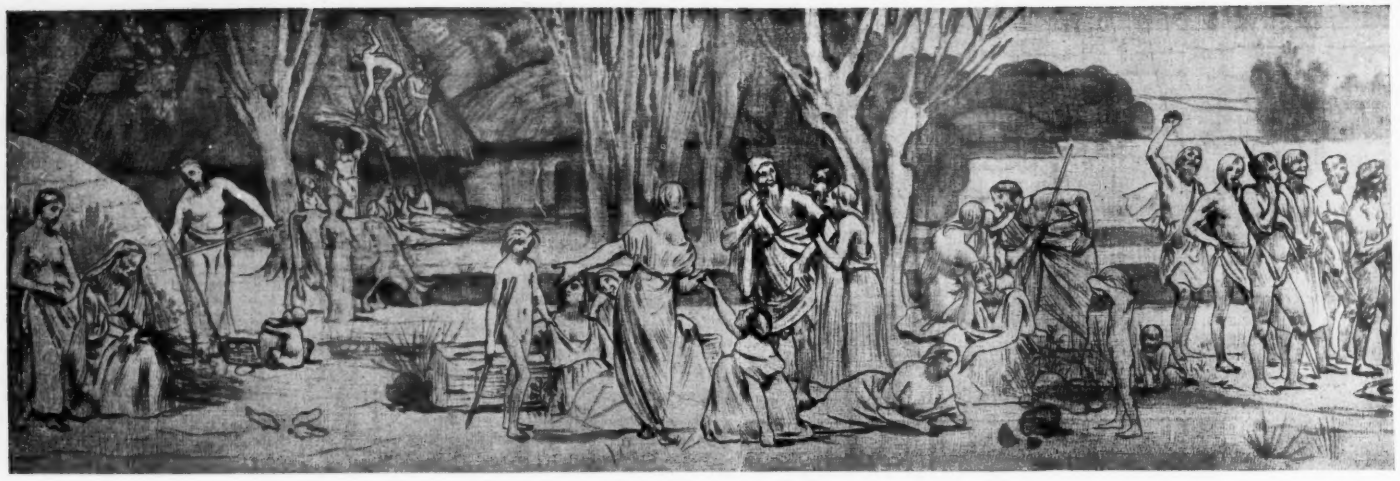
It is intended now to give a short sketch of the career of Puvis de Chavannes. He was born at Lyons in 1824. During his childhood he showed no great passion for drawing, but was of an unpractical, philosophic disposition. In this he displayed an intelligence superior to that of the infant artistic prodigy who acquires a manual dexterity without being old enough to consider what he ought to draw or why it is necessary to draw at all. A technique acquired very early in life is generally a bad technique, and the child who is thus encouraged to premature production is unlikely to indulge in that reflective idleness which is one of the pre-requisites of mental growth. Puvis de Chavannes did not turn his attention to art until the occasion of a visit to Italy that he was obliged to undertake after an illness. There he remained several years, and on his return at the age of twenty-three he entered the atelier of Henry Scheffer. He soon found, however, that a set course of study imposed by somebody else was distasteful, for it prevented him from giving expression to the concept of pictorial art which travel and reflection had engendered in his mind. After a short trial he left the atelier and went on another journey to Italy. On his return he obtained an introduction to Eugène Delacroix, with whom he studied for a short time. He also took lessons with Thomas Couture, but disagreed with the opinions of this professor. In fact, to put it in his own words, he had passed over the studies appropriate to early youth "with a single bound." He had implicit faith in his own powers, and was determined, in spite of all obstacles, to accomplish his aim. Fortunately he was not obliged, like so many artists, to struggle against poverty, for the circumstances of his family enabled him to develop his talents without let or hindrance.



ST. GENEVIÈVE REVICTUALLING PARIS.

At the age of twenty-six he made his début at the Salon, and contributed a picture entitled "Piety," an imaginative composition having a dramatic character which was absent from his maturer works. Classic, historic, and even realistic pictures now occupied him. His *Jean Cavalier au chevet de sa mère mourante*, "*Ecce Homo*," *Julie rentrant au matin chez son époux Agrippa* belong to this date. In 1854 the artist turned his attention to grand decorative schemes, and his subjects thenceforth became more imaginative and allegorical. It is noticeable, however, that in *La Fantaisie*, *La Vigilance*, and *La Poésie*, while the subjects are Classic, the technique still retains a strong savour of Romanticism.

His first important commission was at Amiens, where he painted the frescoes in the Musée de Picardie. *Le Repos*, *Ave Picardia Nutrix*, and *Ludus pro patria*, to mention only three of this set, show clearly the trend of his style, but the two



CHARCOAL STUDY OF "PRIMITIVE MAN," IN THE LUXEMBOURG.

latter are perhaps somewhat overcrowded with detail. In 1869 he was commanded by the town of Marseilles to decorate the Musée des Beaux-Arts in the Palais de Longchamp. Here he proposed to celebrate the rise of the Phocian city, from the time when it was pasture land inhabited by a few rustics to its period of colonisation by the Greek Protis, who, in the sixth century B.C., founded an Ionic settlement. The tableau *Marseille Porte de l'Orient* depicts a busy scene on the deck of a ship and is distinguished by the most brilliant colouring. It is undoubtedly a fine illustration, but does not offer full scope for the artist's unique gifts. In the Hôtel de Ville at Poitiers he was constrained to illustrate more local history. In 1883 he decorated the staircase of the Palais des Arts at Lyons. Puvis de Chavannes, who, in this instance, was granted complete freedom to choose his own subjects, designed three great panels and a screen for the doorway. The pictures are a glorification of human efforts towards the ideal. *Le Bois sacré cher aux Arts et aux Muses* (illustrated on the opposite page) was the parent composition, while *Vision Antique* and *Inspiration Chrétienne* are placed on either side of it. *Le Bois sacré* was exhibited at the Salon in 1884. In this the symbolic figures form a simple group, which is given additional stability by being set beside a graceful Ionic monument of like tone with itself. This is the first picture of Puvis de Chavannes which shows the largeness of scale characteristic of his masterpieces. The "Summer" and "Winter," shown in THE ARCHITECTURAL REVIEW for May last, were executed for the Hôtel de Ville in Paris in 1891. It was now, at the ripe age of sixty-seven, that the artist may be said to have entered upon his last phase, and while the achievements prior to this—the symbolic and illustrative pieces—are of a kind which had been seen before, these later pictures are not only quite unique, but works of art of the very first rank.

The long panel in the hemicycle at the Sorbonne (see below) is so well known that it hardly calls for comment. It may be noted, however, how very skilfully the composition is bound together. In the first place, the rectangle is divided into three parts by tree trunks in the foreground; by this means a trinity is established, each division of which is of manageable proportions and comprises an area such as a spectator situated fairly near the picture can envisage with one glance: secondly, the several sub-unities are collected into a single whole by the broad sweep of the wooded horizon, which assumes the shape of an arc of a circle extending from corner to corner. The figures represent the various Arts and Sciences, and in the centre a secular Virgin presides over the assemblage. By the Virgin stands Eloquence with flowing robe, and near are Lyric and Epic Poetry, Drama, Satire, Fable, and Comedy. On the left are symbolised the different aspects of Philosophy, and on the right are the Natural Sciences.

Two further examples from the Panthéon series are given here. The one depicting the revictualling of Paris (see preceding page) shows with what an admirable dignity Puvis de Chavannes could invest the simplest subject. These manual labourers have none of the ugly marks of toil. Smooth-limbed yet well developed, they go about their business with that air of serene detachment which belongs to men who have thoughts above their immediate task. They have a repose of feature like that of the Discobolus, the statue so often blamed by shallow critics because it expresses violent exercise unaccompanied by signs of stress or facial contortion. This athlete has been described

DECORATIVE PAINTING IN THE SORBONNE, PARIS.

as stupid and devoid of emotions. Such a judgment is itself a condemnation of the standards of value by which the Romanticists are accustomed to appraise works of art. The Greeks knew that repose of body during action is something god-like: it symbolises an exaltation of mind. It is one of the merits of Puvis de Chavannes that he challenges the spirit of his age, that somewhat careworn, industrial age, so truthfully reflected by popular artists like the sculptor Meunier, true poet of the proletariat, and the melodramatic Frank Brangwyn. He reasserts the Hellenic ideal; his old women are still beautiful, and his old men have no furrows on their brows. He has tried to celebrate the highest type of natural man.

"St. Geneviève watching over Paris" (Plate I), that wonderful harmony in blue, is one of the most famous of modern pictures, a perfect composition, and instinct with a profound spiritual calm.

America is to be congratulated upon being the possessor of his last work, the magnificent series of frescoes in the library at Boston. He received the commission in 1891, but did not finish the task until 1896. It grieved him very much to think that his creations should find a home in an alien country, and should be cut off, as it were, in isolation. "Never," he said, "have I undertaken so much labour; and now I feel like a father whose daughters have entered a convent." Two years later he died.

An account of Puvis de Chavannes would be very incomplete if it did not contain some reference to his attitude towards Nature. "Not Nature, but parallel to Nature" was the phrase he used. Faithful ever to his pictorial purpose, he endowed the works of Nature with a monumental attribute. The willow-trees in the charcoal sketch reproduced on the opposite page are an excellent example of this. The accentuation of the upward sweep of the branches gives a sense of rhythm and immutability which, although it is not a characteristic of vegetable growth, is yet admirably in keeping with the note of quietude at which the artist aimed. From some types of landscape he derived no inspiration. "I do not think," he writes to a friend, "that you can persuade me to become a devotee of Alpine scenery," and he talks of the feeling of physical and moral well-being which came upon him when he first caught sight of the plain after a sojourn of several weeks in the Pyrenees. And on the rare occasions when he paints the sea he ignores its violent tempests, and likes to see it as a calm lake "whose pale tint is but a new concord in the grand concert of serenity of which it is the magic orchestra." In this he falls short of the achievements of the Japanese, who can invest even a raging torrent with a stateliness that has in it something of the eternal. But the effect of vigour and the peculiar crispness belonging to the conventionalisations of moving water with which masters such as Harunabu and Hiroshige have made one familiar are unattainable without a much more liberal use of line than would be consistent with the technique of Puvis de Chavannes, who generally relied upon differences of tone and upon chiaroscuro for his definition of forms; and, moreover, it is doubtful whether the Japanese methods are altogether appropriate to the exceedingly large wall spaces with which he had to deal. So perhaps it is well that he adhered to the type of subject-matter he found by long practice to provide the exact range of imagery within which the fresco painter should confine himself.

Puvis de Chavannes was so successful in his mural tableaux that in France even the makers of open-air pictorial advertisements have been compelled by the sheer force of reason to imitate his technique, to the manifest advantage of everybody who sets much store by the æsthetic appearance of streets and railway stations. And the immense superiority of French advertisements to our own is very largely due to the benign influence of the artist who did so much to rescue painting from the photographic rut, and who, with infinite labour and patience, sought in his works to give expression to the canons of decorative art. Sometimes a man is praised because he is for ever unique, inimitable. But such praise is a tribute of doubtful value. If he is inimitable, it is because he is unintelligible; he has made no broad road along which humanity can progress, but only a small by-way that at best is nothing more than an interesting cul-de-sac. Every great artist founds a school, for his work consists not only in actual accomplishment, but in the creation of a method.

"LE BOIS SACRÉ CHER AUX ARTS ET AUX MUSES," IN THE PALAIS DES ARTS, LYONS.

ARCHITECTS OF THE LATER RENAISSANCE IN ITALY. III—TIBALDI AND RICCHINI IN MILAN.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

(*Continued from* p. 31, No. 225.)

PELLEGRINO PELLEGRINI, or Tibaldi, as he is more commonly called, is less familiar in England than Vignola or Alessi, but his position in the history of art is very similar to theirs. He was born in 1527, and was thus considerably their junior, but his numerous buildings in Milan and its neighbourhood—on which his reputation chiefly depends—are very nearly contemporary with Alessi's series of Genoese palaces and with Vignola's commissions for the papal families in and near Rome. Moreover, his designs, though bearing the same date as many of Bernini's more florid works, are marked by more restraint than that great Baroque master ever observed.

Unlike them, he found his chief success near his native place, for he was born at Puria, near Valsolda, on Lake Lugano. It is a remarkable fact that the greater number of architects practising in Rome, Genoa, and other Italian cities at this period were Lombards by birth, and that many of them came from the comparatively small district bordering on the lakes. He may not have enjoyed the same advantages of education as Alessi and Vignola, for his father—Tibaldo di Tibaldo by name—was a mason. His biographer * states that most of the inhabitants of Puria were masons, sculptors, painters, or architects.

He was originally trained as a painter, and his father, whatever may have been his social status, contrived to apprentice him to Bartolommeo Ramenghi (1484–1551), commonly called Bagnacavallo, one of the foremost artists of the Bolognese school. The young Pellegrino appears to have displayed some talent in these early days, but little is known of his career until 1547, when, like Vignola and Alessi, he visited Rome to study antiquities and to attain further proficiency in his own branch of art. He seems to have confined himself to painting. He worked in the chapel of S. Dionigi in S. Luigi dei Francesi, in Vignola's new chapel of S. Andrea (described in the first of these articles), in the Belvedere for Julius II, and in the house of Francesco Formento. There is, however, one anecdote of this period that has a bearing on his later prowess as an architect. It is related that Ottaviano Mascherino met him one day outside the walls of Rome in a state of despondency about a picture, and persuaded him to relinquish painting—together with sundry wild threats of starving himself—for the safer and more lucrative profession of architecture.

Shortly after this episode he was sent back to Bologna by Cardinal Poggi, who entrusted him with the completion and decoration of his palace, later the Palazzo Celesi, then Banchieri, and now part of the University. His work here was limited to the façade, the fine *cortile* being due to the Bolognese architect Triachini. The internal decorations included a series of frescoes depicting scenes from the Odyssey. At the same time he designed the Poggi chapel in S. Giacomo Maggiore, a small domed structure richly ornamented with architectural features and paintings. The latter include two large wall compositions, representing Biblical scenes. As a painter Tibaldi stands high, and commanded much admiration in his own day. Carracci nicknamed him "Michelangelo riformato," saying that he had toned down that great man's violent treatment of his subjects; but he was rather a disciple of Raphael than of Michelangelo. Tibaldi gained his first knowledge of painting from Bagnacavallo, who went to Rome as the companion of Raphael and closely imitated his style. In the Pinacoteca at Bologna may be seen pictures by both Bagnacavallo and Tibaldi, the latter's *Lucrezia* being a striking though somewhat coarse figure. Vasari speaks in fulsome terms of Tibaldi's talents as a painter, and states that he completed the painting of the refectory at the Olivetan monastery of S. Giorgio at Ferrara, commenced by Girolamo da Carpi.

In addition to these works in Bologna, he is related to have been concerned in the building or decoration of four or five churches in the city as well as the Palazzo Marescalchi and the Villa Guastavillani, not very far away. In some cases the authorship of his designs is attributed to Galeazzo Alessi, whose influence was now great in Central and Northern Italy.

But he first comes into prominence at Ancona, where he appears to have resided from 1550 to 1561. He went there with Giorgio Morato as a painter and modeller, his principal commission being the reparation of the Loggia de' Mercanti. He then turned, with the facile versatility of the Renaissance artist, to the consideration of the defences of the city. He is also said to have designed the Palazzo Ferretti there, and a prison for 450 criminals. In the midst of these varied activities he was fortunate enough to meet the famous cardinal Carlo Borromeo, destined to be canonised and to become the favourite saint of Lombardy. Cardinal Borromeo was already familiar with Tibaldi's paintings in Rome when he was sent as Papal Legate to Ancona in 1560, and in the following year he succeeded in having him appointed, jointly with Giacomo Soldati, as architect to the city of Milan.

From this date for twenty-six years Tibaldi enjoyed considerable fame as an architect. His first large commission, the Collegio Borromeo at Pavia, was a project of his patron's for encouraging the institution where he had studied in early days. This enormous building consists of one range of rooms surrounding a square *cortile* with two storeys of arcading supported on coupled columns. The external façade is almost 80 ft. high, and is crowned by a fine continuous cornice. The influence of Alessi is apparent in *cortile* and façade alike; but Tibaldi has advanced beyond Alessi's ideas, just as the Genoese architects Lurago and Bianco did a few years later. He had the advantage of a fine open site, such as the narrow streets and crowded slopes of Genoa never afforded, and considerations of expense can hardly have troubled him. The Collegio Borromeo thus forms one of the monumental works of the Later Renaissance in Italy, conspicuous for the symmetry of its plan and the grandeur of its dimensions. In matters of detail the building leaves something to be desired, especially on the west façade, where neither the central feature nor the two flanking pediments conform with the best tradition of the sixteenth century.

A striking contrast to the Collegio Borromeo at Pavia is to be found in the Palazzo Arcivescovile at Milan, rebuilt by Tibaldi about the same time (1564). The *cortile* here is very differently treated, being relatively low in height, with rusticated arcades and pilasters. A careful study of the illustration on the opposite page will show that Tibaldi had recourse to very

* Waldemar Hiersche, *Pellegrino de' Pellegrini als Architekt*. 1913.

questionable expedients in order to establish the importance of the main entablature. It will be noticed that above the Doric columns of the ground floor the entablature is at the same time a string-course and a plinth, the frieze being non-existent.

Tibaldi's connection with Milan Cathedral was long and stormy. He was appointed surveyor to the fabric in 1567, soon after Cardinal Borromeo became Archbishop, and succeeded Vincenzo Seregno. His salary amounted to 72 *scudi* in gold annually with a free house and wine. He appears to have received other payments for special work, e.g. in 1571 he was paid 100 *scudi* for the decoration of the crypt, but this sum may have made allowance for the cost of materials, as was very usual at the time. Towards the end of his term of office he encountered a good deal of opposition from jealous rivals, and in 1584, just after his patron's death, a lawsuit was unsuccessfully brought against him by Battista Vailato. The arbitrator Alesiis of Perugia" was employed to supply a drawing for it and was duly paid "70 lire 16 s." for his services.

The most interesting feature of Tibaldi's surveyorship is, however, his scheme for the west end. This is illustrated in an old print of 1607,* which shows a façade not unlike that of the Gesù in Rome, with a lofty attic surmounted by six colossal finials in stone, so enormous as to be absurd. Seregno had previously prepared a scheme for a façade with twin towers, and Tibaldi proposed to isolate these towers as *campanili* separated by only a few feet from the façade itself. This project would probably have crystallised but for constant quarrels. In the seventeenth century it was revived, but the practical difficulty of transporting the monolith columns, some sixty feet in length, to Milan proved too much for even that age of bombastic building. Nevertheless Tibaldi has left to posterity the central portal and the few subsidiary doorways of his scheme,

PALAZZO ARCIVESCOVILE, MILAN: THE CORTILE.

on this occasion was Martino Bassi, but he also quarrelled with Tibaldi on a question of tie-rods, and referred his case to Palladio, Vasari, Bertani, and Vignola. The last-named answered, in words that were considered very weighty in his day, that "buildings should not require ties or bands to support them." Bassi also published a pamphlet commemorating the dispute, with the title "Contests on Architecture and Perspective." *

At first Tibaldi's work was confined to the interior. His earliest commissions were for the stained-glass windows, the pavement, the bronze angels for the tabernacle, and the marble baptistery. Later these were followed by the fine choir-stalls and organs in carved wood. In all these details we may see the fertility of his creative faculties, as well as a delicacy of treatment sometimes lacking in his larger designs. The gorgeous gilded crypt is also his work, but an entry in the Cathedral archives records that the "estimable Sig. Galeaz de and these represent some of the finest craftsmanship of the period. Here again his work is delicate in character, combining very happily the elements of architecture and sculpture. The central portal, shown on Plate II, is considerably more ornate than the others.

From the cathedral one naturally turns to his other numerous churches in Milan. The first and most important of these is S. Fedele, the church of the Jesuits, who had first appeared in Milan in 1563. For a time they were allowed to use the convent and church of S. Vito, and later S. Carlo granted them the existing church of S. Fedele. This, however, very soon became too small for their needs, and in 1569 Tibaldi was ordered by his faithful patron to commence a new building. The new S. Fedele has little to commend it externally. The façade to the piazza is neither striking nor original, and the Corinthian half-columns used in its decoration are weak in

* See Milizia's *Lives of the Architects*, etc., Vol. II. 1826 edition.

* Reproduced in Carlo Romussi's *Intorno alla facciata del Duomo di Milano* 1906.

themselves and clumsily spaced. For the ornament Tibaldi may not have been responsible, as Martino Bassi finished this portion of the building, and some of the reliefs were not completed until 1834. The exposed flank of the church is a scholarly design, and the exterior of the cupola severely but satisfactorily treated. Yet the importance of this church lies in its plan, a simple and dignified adaptation of the famous Gesù type just originated in Rome. It is indeed one of the simplest interiors of the Later Renaissance in Italy, and extremely successful from every point of view. The chapels are very shallow recesses, and are connected by a narrow passage. The system of lighting and roofing recalls Michelangelo's treatment of the Roman church of S. Maria degli Angeli, in itself following the tradition of the older Thermæ.

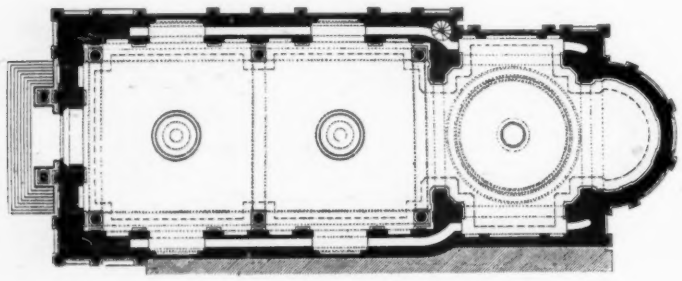
Before S. Fedele was quite finished, the foundation-stone of the little church of S. Sebastiano was laid in the plague year, 1577. The body of the building is circular, and is divided into eight segments internally, six forming chapels, one being occupied by the entrance portal, and one by the archway into a small rectangular choir. The circular portion is covered by a dome, but the work was abandoned about the time that he left Milan for Spain, and this dome was not added till 1789–90, when the whole scheme was completed.

Tibaldi carried out other church work in Milan. He rebuilt S. Protaso ad Monachos, restored S. Rafaelle, enlarged S. Martino, and erected a little chapel in the Lazzaretto, besides minor alterations at S. Andrea and S. Dionigi.

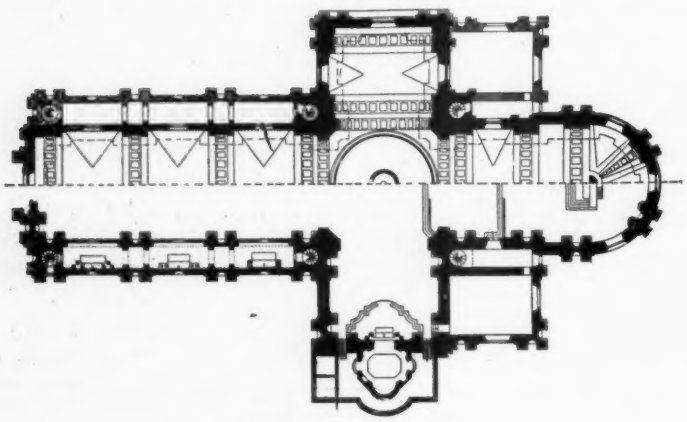
But his most successful church design was S. Gaudenzio at Novara, commenced in 1577. As in the case of S. Fedele, Tibaldi's share in the building is practically confined to the plan and the interior. The two most prominent features of the exterior—the graceful *campanile* and the absurd cupola—were both added long after his death, the former by Count Benedetto Alfieri in 1753–86, the latter by Alessandro Antonelli (who is responsible for a similar monstrosity in Turin) in the latter half of the nineteenth century. The plan presents a remarkable contrast with S. Fedele, and at first sight suggests the revival of a mediæval type. The Latin-cross form is most unusual in the sixteenth and seventeenth centuries, and was generally considered unsuitable for the requirements of the Counter-Reformation movement. The resemblance to a Gothic plan is, however, more apparent on paper than in actuality, for it must be noticed that the range of chapels on either side of the nave, although almost forming an aisle, is separated from the transepts by a solid block of masonry containing a staircase. In other respects there are many points in common with the arrangement of our own St. Paul's. The Corinthian order of the nave arcade is also used externally, with three-quarter columns inside and pilasters outside the church, coupled in each case with niches between. The total internal length of the building is about 270 ft.

Tibaldi designed more than one of the famous sanctuary churches in this part of Italy. The Santuario della Vergine near Saronno does not appear to owe much to him, though an entry in the municipal archives of Milan states that he made a sketch design for the building in 1583–4. The sanctuary at Rhò is based on his drawings, but was not finished till 1860, and that at Caravaggio is the most reasonably accredited to him of the three. The fine Latin-cross plan resembles that of St. Gaudenzio, but has a square choir instead of an apse. It is also recorded * that Tibaldi would have been commissioned to design further sanctuaries, at Varallo and elsewhere, but for the death of his patron, S. Carlo Borromeo, in 1584, when in the prime of life. Tibaldi's remaining church work is of little importance. He completed the cathedral towers of Monza and Pavia, and altered one or two lakeside chapels. But there is some uncertainty as to his share in the design of the church of the SS. Martiri in Turin, of S. Francesco da Paola in the same city, and of S. Ambrogio at Genoa. He probably supplied drawings of some sort for the two former buildings, but the case of the last is different. His biographer † ignores this

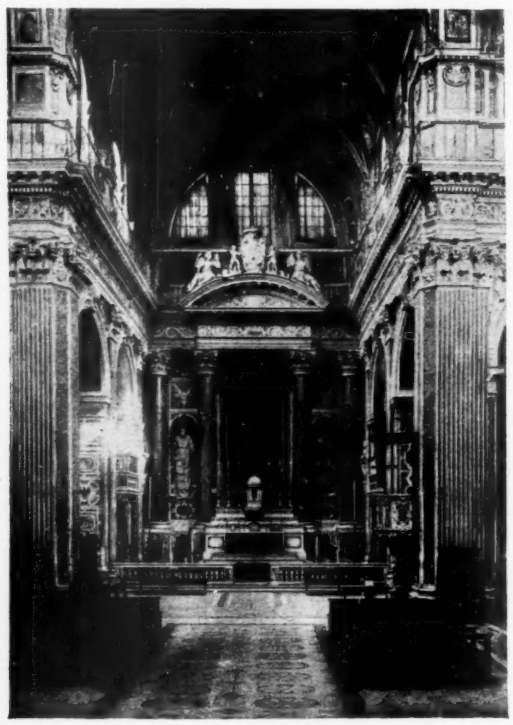
* See Goldhart's *Die heiligen Berge Varallo, Orta, und Varese*. Berlin, 1908
† Hiersche, op. cit.



S. FEDELE, MILAN.



S. GAUDENZIO, NOVARA.



S. AMBROGIO, GENOA.

Plate II.

MILAN CATHEDRAL: CENTRAL WEST DOORWAY.
Tibaldi, Architect.

October 1915.

Plate III.

PALAZZO DI BRERA, MILAN: THE CORTILE.
Ricchini, Architect.

October 1915

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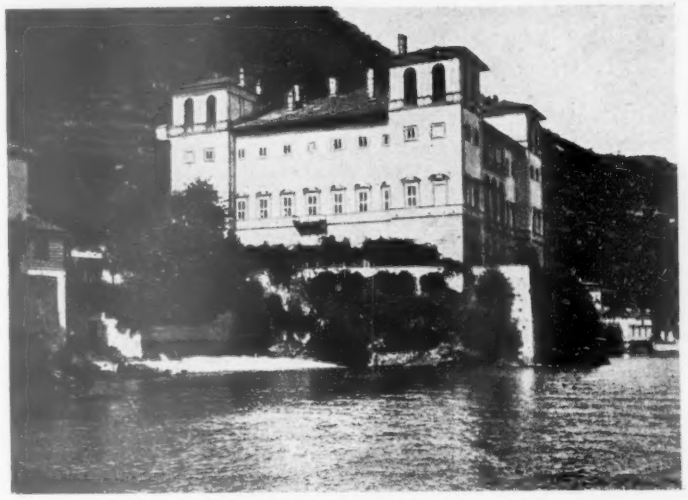
question, yet S. Ambrogio is a church of some importance. Milizia includes a description of it in his life of Tibaldi. Gurlitt* places it in a chapter devoted to Tibaldi and his school, but does not mention any architect. Suida and De Foville, in their handbooks to the art of Genoa, say that the church was built in 1587 from the plans of Domenico Ponzello, with a cupola by Pellegrino Tibaldi. It is generally recognised that the mediocre façade was designed by Fra Giuseppe Valeriani and finished in 1639, but it would be interesting to discover whether the fine interior owes its splendour to Tibaldi's hand.

In addition to these numerous churches, he designed several palaces and dwelling-houses, of which the most notable is the Palazzo Gallio, or Villa Tolomeo Galli, near Gravedona on Lake Como. Beautifully situated on a terrace on the shore of the lake, this building is devoid of any sculptured ornament, and displays the graceful austerity characteristic of the best Italian country-houses of the Renaissance. The deep shadows of the arcaded *loggie* are more effective than any carved swags or trophies.

Tibaldi's prosperous career in Milan came to a sudden end at his patron's death; and three years later, in 1587, he accepted an invitation from Philip II of Spain to assist in the decoration of the Escurial. There he stayed for nine years, working all the time at frescoes, and returned to Milan in 1596. Milizia says that he brought with him a fortune of 100,000 crowns. Certainly he came back with many honours, including the title of Marquis of Valsolda, carrying with it the ownership of the district where he was born. He is said to have commenced a new house for himself in Milan, but within a few months of his return to the city he died. It was perhaps in keeping with his later associations with the Cathedral authorities that the monument ordered to his memory, and indeed actually paid for, was never erected. A simple stone in his native village of Puria is his only memorial.

* C. Gurlitt, *Geschichte des Barockstiles in Italien*, p. 150.



VILLA TOLOMEO GALLI, LAKE COMO.

Tibaldi's son Domenico was also a successful architect, but was a painter and sculptor in addition. In his scholarly palaces at Bologna, as well as in the large church of S. Pietro in the same city, his father's influence is very apparent.

But in Milan the elder Tibaldi's mantle fell on the shoulders of Francesco Maria Ricchini (d. 1652), of whose life we are singularly ignorant, considering the importance of his work. Vasari mentions a Brescian painter named Francesco Richino, but as Vasari himself died in 1574 the reference cannot be intended for the Milanese architect.

His architectural works include the churches of S. Antonio Abbate, S. Giovanni alle Case Rotte, finished by his son Domenico, S. Giuseppe, the upper part of S. Maria alla Porta (1652), and a restoration of S. Eustorgio; the Palazzi di Brera, Annoni, Litta, and Duroni; the Collegio Elvetico, now the Archivio del Stato; and the central portion of the Ospedale Maggiore: all in Milan. S. Giuseppe is a charming little octagonal church of Baroque character with an attractive façade.* With this exception, the churches are of comparatively little note, and his reputation rests on his palaces. He was, however, Surveyor to Milan Cathedral from 1605 to 1638, and continued Tibaldi's scheme for the completion of the west front.

The two wings of the Ospedale Maggiore were completed when Ricchini began the great central *cortile* in 1621. The building was first commenced in 1457 by Antonio Filarete of Florence, and Ricchini was influenced by the work of his predecessors in preparing his own design. The quadrangle shown in the accompanying illustration measures approximately 280 by 220 ft., and is thus unusually large. The columns of the arcade are nearly 2 ft. in diameter, and are red granite monoliths with marble bases and caps. The colour of the

PALAZZO DI BRERA, MILAN.

* Illustrated in Malaguzzi-Valeri's *Milano*, vol. 2, page 103.

OSPEDALE MAGGIORE, MILAN.

materials combines with the richness of the decoration to produce a somewhat florid effect.

Ricchini's work appears at its best in the beautiful *cortile* of the Palazzo di Brera (see Plate III), now containing a magnificent collection of pictures and a fine library. The building was erected in 1615–52 according to Cassina,* 1651–86 according to Malaguzzi-Valeri, for a school of science for the Jesuits, the site being granted to them by S. Carlo Borromeo. The Order was suppressed in 1773, and the palace then became the "Accademia di Belle Arti." The name is derived from the suburb of Brera, outside the city walls until their extension in the sixteenth century. The various rooms are grouped round four quadrangles, of which the largest and finest appears in our illustration. This *cortile* may be compared with Martino Lunghi's example in the Palazzo Borghese at Rome, and with Bianco's masterpieces at Genoa. In all the influence of Alessi and Vignola is clearly to be seen. The exterior of the palace is solid and severe. The central portal is disproportionately large, and was added in the following century (1778–84). Malaguzzi-Valeri states that the actual building was done from Ricchini's designs by his son Giovanni Domenico, and by Quadrio and Rossone.

Ricchini's work at the Collegio Elvetico * seems to have been confined to the façade of the college itself and of the adjoining church. The chief feature of the design is the concave form of the front, a favourite device with seventeenth-century architects. This Swiss College was another of S. Carlo's foundations. Some authorities ascribe the whole design to Mengoni.

The Palazzo Annoni † (1631) is another strong and dignified design. The exterior has not been altered since its erection, but much internal remodelling took place a century ago.

The Palazzo Litta, formerly Arese (1648), is described by Dr. Ricci ‡ as "after a design by Ricchini," but the façade shown in his illustration is just the one part of the building that cannot be due to him, for it differs fundamentally from his remaining work and is of mature Baroque character. He may well have projected the main lines of the façade, which was completed by Merli. The Palazzo Cusani, or del Regio Comando, in the same city, has a very similar façade, and was erected by Ruggeri in the eighteenth century.

The work of Tibaldi and Ricchini in Milan illustrates, as well as the more celebrated buildings of Alessi in Genoa and Vignola in Rome, the continuity of the Renaissance.

* Cassina, *Italia Monumentale*. Milan, 1870.

* Illustrated in Ricci, *Baroque Architecture in Italy*. London, 1914.
† Illustrated in Ricci, op. cit.
‡ Illustrated in Ricci, op. cit.

PALAZZO LITTA, MILAN.

MEMORIALS OF WAR.—VI. MODERN ITALIAN.

(*Continued from p. 25, No. 225.*)

ITALY has suffered many trials and spoilings since the greatness of Rome reached its zenith eighteen hundred years ago; when the conquering empire was more than two thousand miles in breadth, reaching from the wall of Antoninus in Britain and the northern limits of Dacia to Mount Atlas and the tropic of Cancer, from the Western Ocean to the Euphrates; and contained more than sixteen hundred thousand miles of cultivated and fertile land.

The rise of Italy to unity can only be briefly sketched here: to do justice to the history of the peninsula would need as many volumes as there are pages at our disposal, and merely to compile data would be as dry in method as preparing a catalogue of pictures.

MONUMENT TO GENERAL GARIBALDI, MILAN.
Ettore Ximenes, Sculptor.

Centuries after the power of old Rome had been transferred to Constantinople, at a time when Italy was a divided country, ruled by foreigners at a distance, the germ of Italian unity was fostered by the ascendancy of the Lombard cities — Pisa, Milan, Genoa, Florence, and Venice. Walls were built around these cities to guard them from the ruthless invader, the despotism of petty counts was thrown off, and trade with the East was successfully cultivated. The northern cities waxed strong, became separate republics, and waged war upon one another. Many were the changes, and often was progress delayed. Meanwhile the citizens enjoyed substantial prosperity, paying companies of mercenaries (*condottieri*) to fight their battles; the single towns growing in population and drawing fresh citizens from the rural districts. In the fourteenth century the peninsula was divided into five main powers, namely, the Papacy, the Kingdom of Naples, the Milanese Duchy, the Republic of Venice, and the Republic of Florence. In the fifteenth century fresh changes took place. The re-established Milanese Republic enjoyed a further period of prosperity. Under the presidency of Cosimo de' Medici, Florence secured the leadership of Northern Italy, and extended her domains, the presidency of Cosimo being in time replaced by a dictatorship under his grandson, Lorenzo the Magnificent. The history of Venice, on the other hand, shows her aloofness from the generality of Italian affairs; she took part in the extension of Eastern commerce, and made territorial conquests by reason of her victorious maritime supremacy, adding in the meantime Verona, Vicenza, and Padua to her possessions on the mainland, and while consolidating her position at the north of the peninsula warded off the incursions of the Turks. Pope Nicholas V proposed at this time that the five powers of Italy should unite against the common foe, but his far-seeing counsel was disregarded until in 1494, when France and Spain chose Italy as a cockpit for their conquests and settling of quarrels, a new era dawned. In the year 1488 the League of Cambrai was formed by France, Spain, and Germany, and later, in 1512, partly owing to the intrigues of Pope Julian II, the French were expelled from Italy at Ravenna, only, however, to return under Francis I and to be expelled again after the battle of Pavia, when Francis was taken prisoner. Finally, the Peace of Cambrai left Charles V in possession of Italy, and from that date to the end of the eighteenth century the independence of the single towns as well as of the whole peninsula was at an end. But, notwithstanding such vicissitudes, Venice arrived again to some degree of her old power by the conquest of the Peloponnesus from the Turks in 1684, though this triumph was short-lived, for in 1715 the Turks wrested the spoils from the indolent Venetians. The wars of the Spanish and Austrian successions found Italy an easy prey to further redistribution. From 1755 until 1796 the country everywhere enjoyed peace and prosperity. Then came the advent of Napoleon, and the invasion of the helpless land by the soldiers of the French Republic, ending in the

Treaty of Campo Formio, and a further redistribution, by which agency Venice was ceded to Austria, and northern and central Italy was divided up into small republics. In 1805 Napoleon was crowned King of Italy at Milan, and in the following year his brother Joseph Bonaparte was proclaimed King of Naples; but when the overthrow of Napoleon occurred in 1814 his kingdom of Italy was shattered, and another redistribution of Italian territory took place among the Allies. As a direct outcome of the Napoleonic invasion the national pride which had lain dormant under the foreign yoke for so many years was roused to fever heat. Secret societies, of which the Carbonari was the most prominent, became popular with the educated classes, and in 1820 risings were general—a proof of the feelings that were simmering beneath the surface. Mazzini, then a youthful patriot, conceived his idea of "Giovane Italia"; but after a futile raid in Savoy, when his followers were defeated, he escaped to London, and endeavoured to widen his influence over his countrymen from a distance. In 1849 the Austrians under Radetzky inflicted a crushing defeat on Charles Albert, who abdicated in favour of his son Victor Emmanuel, and still further cessions of Italian territory were made. About this time France decided to restore Rome to the papal authority, and sent her troops under General Oudinot to besiege the city. This General was defeated at Civita Vecchia by Garibaldi, then but recently returned to Italy from exile in South America. The Neapolitans, strengthened by the addition of Spanish soldiers, marched to oppose Garibaldi, and were also defeated by the patriot, at Palestrina and Velletri. But despite the confidence reposed in Garibaldi by the mass of Italian opinion, the French succeeded in restoring the papal authority by 1850. Venice in the meantime surrendered to her Austrian enemy after a lengthy siege by sea and land.

From the year 1850 the spark of Italian unity grows clearer, and in due time the flame ascends and bursts into a radiant blaze. Victor Emmanuel becomes the popular idol of the Italian cause, with Cavour for henchman; "Unity, Independence, and Victor Emmanuel"—the motto of the Società Nazionale. The statesmanship of Cavour led to an arrangement with Napoleon III having for its sequel the Franco-Austrian War and the French victories of Montebello, Magenta, and Solferino. From 1859 to 1861 the length and breadth of Italy trembled with dissension and revolution. Finally the conquering Garibaldi hailed Victor Emmanuel as "King of Italy," and resigned his dictatorship. During the ensuing years until the outbreak of the Franco-German War the "eternal city" held gloomily aloof from the new kingdom, but in 1871 Rome was inaugurated as the capital of the kingdom.

For the past half-century the consolidation of the kingdom has slowly progressed. Italy has put her affairs in order. Ambitious to become one of the Great Powers of Europe, she entered with zest upon fields of commerce and manufacture. Electoral reform, foreign colonisation, the reorganisation of industries, and the creation of an Army and Navy occupied her strength and talent. Thirteen years after the Franco-Prussian War Italy contracted a partnership with Germany and Austria; it was an affair of convenience, for her real friendship was given to France and England, and her dramatic severance from the Triple Alliance points the biggest moral of the present War.

MONUMENT TO VICTOR EMMANUEL, PERUGIA.
Cav. Giulio Tadolini, Architect.

MONUMENT TO GENERAL GARIBALDI, SIENA.
Prof. Romanelli, Architect.

Monument to the Brothers Cairoli, Rome.
By Ercole Rosa.

General Alessandro Lamarmora, Turin.
By G. Cassano.

Carlo Alberto, Rome.
By R. Romanelli.

Prince Amedeo, Duke of Aosta, Turin. By Cav. David.

Martyrs' Monument, Ravenna. By Cesare Zocchi.

Carlo Alberto, Turin.
By Marochetti.

Garibaldi, Rome.
By Prof. Gallori.

Victor Emmanuel, Milan.
By Ercole Rosa.

MODERN ITALIAN WAR MONUMENTS.

Italy in future promises to be the leading power in the Mediterranean. She will use her great resources wisely. Her ancient treasures will be jealously guarded; no longer will she permit foreigners to speak of her as a vast antique shop; no longer will the guttural Bavarian tongue dominate the public places of the northern cities. Italy is the most recent, and therefore the most modern, of the nations. The shock of the warlike enterprise she is engaged upon will augment confidence in her destiny.

* * * *

The war monuments erected in Italy during the second half of the nineteenth century are eloquent of the period of rejuvenation. The earlier ones are simple and modest, as becomes the first stages of the rise of Italy to power; but the last, to Victor Emmanuel, which Sacconi's genius modelled, is a monument to something more than the great king's memory: it is a gigantic symbol of freedom and promise.

English artists, collectively, have not paid serious attention to recent Italian art. They have refused to study anything later than the triumphs of Michelangelo, Peruzzi, and Vignola. The works of the decline during the seventeenth and eighteenth centuries have been voted meretricious, and, as a result, much of the art product of Italian artists during the early nineteenth century is unknown. Yet the later work hints vaguely of the coming emancipation. From Naples to Florence, from Genoa to Trieste, Italian architects have laboured to spread the refinement and charm which they felt instinctively to be their heritage. For years these achievements have been overshadowed, but it is safe to predict that after the present War has run its course these works will influence our insular artistic outlook in a marked degree.

At Rome there is an equestrian monument to Charles Albert designed by Romanelli (see illustration on preceding page), a spirited conception which appeals to one's sense of fitness by reason of its simple lines. The treatment of the pedestal is based on Roman precedent; the usual cornice over a triglyph frieze gives place to a rectangular table top upon which the bronze is placed. Bas-reliefs of the campaigns form sub-interests, and in this regard the smaller scale of the figures in the bronze panels is logical and legitimate.

The second monument to Charles Albert, at Turin, fails in impressiveness for two reasons, the first being the multiplicity of parts and the second the difference of scale adopted for the seated figures. This monument, although beautifully detailed, conveys to the mind much of the effect that a costume tableau would.

The tower erected at San Martino to the memory of the combatants who fell in the wars for Italian independence between the years 1848 and 1870 is an instance of happy inspiration on the part of the architect who conceived the scheme. The motif was evidently taken from the fourteenth-century towers of Florence. It is martial in character, rich in decorative simplicity, and immensely strong in the disposition and proportion of its parts; such a structure is a symbolic monument in itself, and does not need the factitious aid of sculptural ornament. A similar instance of graceful proportion is to be found in the Nelson monument on the Calton Hill at Edinburgh.

In the obelisk monument at Milan (illustrated on this page) a different interest is found. The theme is Baroque with a reticent Piranesian accent. The design of the obelisk, especially the top, and the graceful base, shows what variety can be

MONUMENT TO THE FIVE DAYS, MILAN.
Grandi, Architect.

MONUMENT TO THE COMBATANTS OF THE WAR OF INDEPENDENCE, 1848–1870, AT SAN MARTINO.

Plate IV. October 1915.

Photo: Anderson.

NATIONAL MONUMENT TO VICTOR EMMANUEL II, ROME.

Sacconi, Architect.

Plate V.

October 1915.

GARIBALDI MONUMENT, ROME: SCULPTURE GROUPS.

By Prof. Gallori.

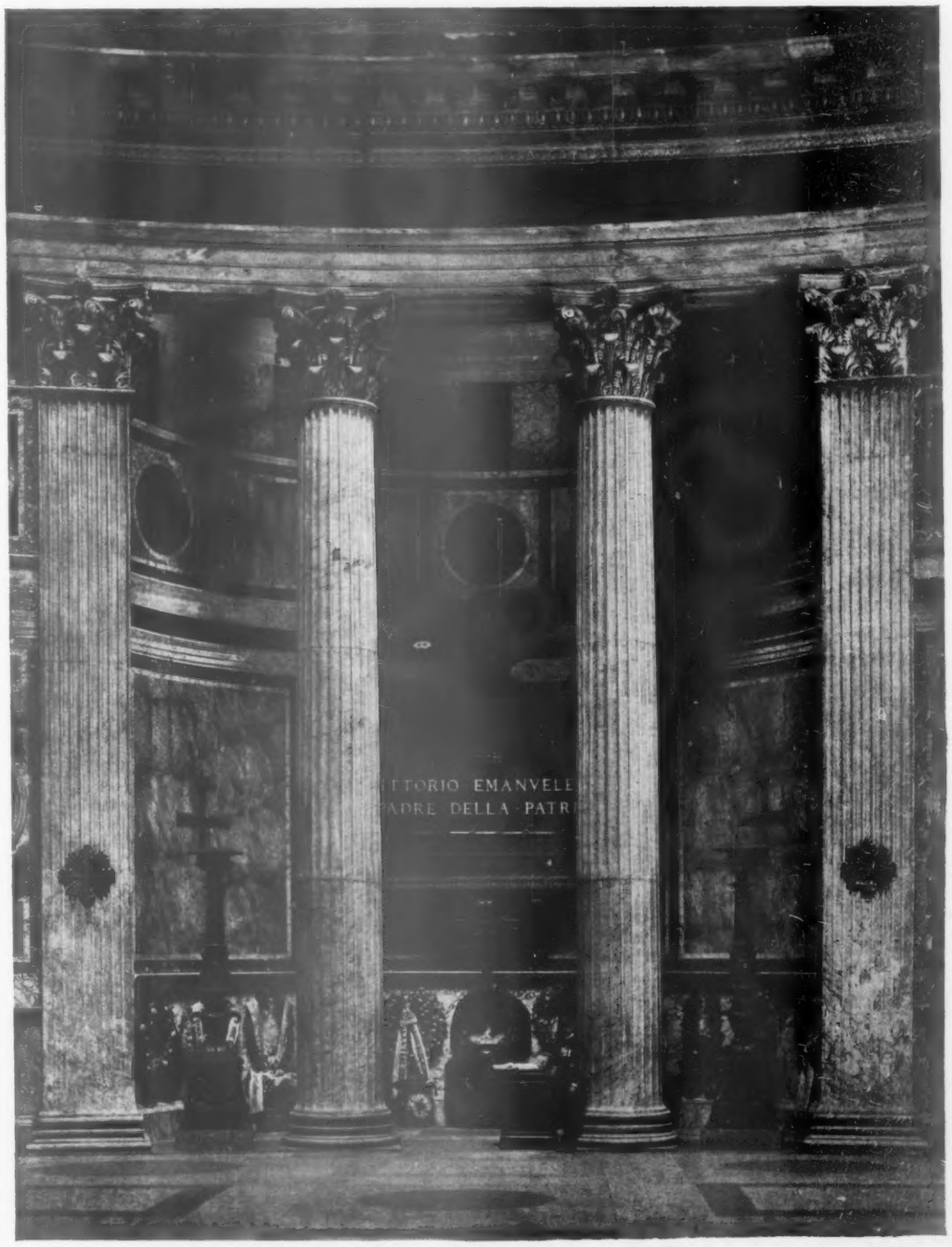
given to a simple primary form by a capable designer. The sculptural interest in this example is highly decorative, and essential to the artistic equilibrium of the structure. The figures are plaintive in expression; they cling to the pedestal without disturbing the rhythm of the whole, and introduce a light-and-shade interest just at the point where the eye expects to find relief. Some monuments require a delicate guard-rail, and this obelisk at Milan is a good example of the application of such a feature.

The monument to General Alessandro Lamarmora at Turin, by Cassano (page 75), is to be commended for the admirable relation between the active figure and the reposeful base. The studied pose of the soldier demands sympathetic lines in the front of the pedestal, and the design is shaped to the occasion. All the Italian war memorials under discussion gain from their appropriate settings. When we subject them to critical study we take into account the placidity of the background, the repose of the buildings, the beauty of the landscape, and the natural surroundings. The Italians, however, have a tendency to introduce in some instances too many interests, as for example in the monument to Prince Amedeo, Duke of Aosta, at Turin, by David (illustrated on page 75). The sculptural interest is here seen dominating all architectural considerations; the variety bewilders the senses, and the subordinate groups of cavalry in relief detract from the spirited equestrian figure which is intended to dominate the conception.

The monument at Ravenna to the martyrs who fell in the wars for Independence demonstrates the value of the sub-motif when the latter is employed with discretion. The designer adopted a formal treatment, but was determined to avoid monotony; this he achieved by asymmetrically grouping the dominant figure of Italy, and introducing a recumbent fallen soldier at the feet of the upright female figure. In this design the architecture forms the balancing interest; it is stronger and simpler than the sculpture, and compels admiration by sheer value of the plain surfaces.

The Cairoli monument at Rome, by Ercole Rosa, is among the finer of the lesser monuments of the nineteenth century. Although in this case the bronze figures are intended to impress the first thoughts of the beholder, the real strength of the design is in the architectural treatment of the base. The intellectual handling of the blocks of marble, the restraint shown in the simplicity and character of the mouldings, the prominence given to the inscription, as well as the excellent adjustment of the whole pyramid of architecture and sculpture, needs no explanation.

Many are the monuments erected to Garibaldi. By far the best of them all is the one at Milan (see page 73). This is an extremely fine conception, notable especially for the treatment of its pedestal and the maintenance of the same scale between the sub-motif and the crowning equestrian figure of Italy's great fighting patriot. The monument at Rome, illustrated on page 75, is unconvincing. Professor Gallori allowed his passion for theatrical display to outweigh considerations of sublime attainment. Had the small-scale sub-motifs at the base of the pedestal been eliminated, and the plain blocks been retained, the gain in dignity would have been very great. There is, however, immense dramatic interest in the sculptured groups at either end (see Plate V). Professor Romanelli's



TOMB OF VICTOR EMMANUEL II IN THE PANTHEON, ROME.
Manfredi, Architect.

monument to Garibaldi at Siena (page 74) is far better in many ways, although the equestrian figure, fine as it is, does not convey to the mind the idea of accomplishment and sad resignation which was the chief characteristic of the Italian Liberator.

Monuments to King Victor Emmanuel the Second are also numerous in Italy. They vary in size and artistic value from the equestrian figures at Perugia and Milan to the simple wall memorial in the Pantheon and the grand monument at Rome by Sacconi. Of the equestrian monuments, the one at Perugia by Giulio Tadolini (page 74) is the most successful; the bronze group of horse and rider is a natural portrait study of the king just as he appeared on his charger in the field; the base is slightly larger than the bronze; the detail is simple, and cannot be confused with the sculpture, for the designer boldly treated his subject as a portrait study in full relief, placed on a pedestal in the centre of the city. The military trappings are rich, the bearing of the horse and rider is dignified, and if the design appears to be too reticent and lacking in imagination, the beauty of the parts more than atones for the seeming tameness. The monumental equestrian group at Milan (page 75) goes to the other extreme; too great an interest appears at the middle portion of the pedestal, the pose of the rider partakes of a pantomimic attitude, while the difference in scale between the dominant group, the pigmy figures on the bronze relief panel, and the smugly contented lion, lack impressiveness and fail to convince, although the rich character of the conception may satisfy the popular taste. Of a very different stamp is the tomb of Victor Emmanuel in the Pantheon. Here the architect, Manfredi, caught his inspiration from the spirit of the rotunda itself. The monument needs no description; its honesty and restraint speak forcibly of the work accomplished by the king; for no better epitaph could have been written than "Father of his Country."

Finally, there is the National Monument at Rome, which ranks as the finest modern war memorial in the world (see Plate IV). Its mass symbolises something more than combat, for it links the past to the present, it tells of the triumphs of Roman civilisation, it reflects the glories of the Renaissance at its zenith, and in the vigour and correct multiplicity of its interests it announces the rejuvenation of Italy. It was obvious to all thinkers, long before the present War became a reality, that Italy was steadily seeking her destined place as a Great Power. A nation capable of producing an expression of the forces working among her people, such as this magnificent structure conveys, could not be classed with those decadent countries whose ideals are overshadowed by indolence.

A. E. R. R. R. P.

THE GARIBALDI GATE, MILAN

TO THE PYRAMIDS IN WAR-TIME

By G. J. HOWLING.

TO the Pyramids in War-time! As though War or anything else, except, perhaps, an earthquake, could make any difference to the Pyramids. And yet there is a difference, a very obvious difference. This season there are no visitors; no visitors, that is, in the sense of the wealthy traveller, who makes fair and legitimate prey for the hordes of guides that lurk in the vicinity of the Pyramids. In these days the only visitors are soldiers, and of these, even, there is not enough to go round. For the great original Australian camp, which was built in the very shadow of the Pyramids, is gone. Only a few deserted sheds remain to mark its site. The men who trod these tracks so smooth are in the Dardanelles—many under the soil. And the Pyramids seem to have taken on something of the melancholy of the deserted camp. The very Sphinx appears to be more inscrutable. He looks out with his battered face turned towards the trackless desert and seems to ponder on the tremendous changes that have come about since he was first hewn out of the solid rock. And now this greatest change of all: this upheaval of the world in War! The Sphinx may well seem to be dwelling on the hopeless insanity of Man.

Yes, there is a difference about the Pyramids in War-time, a marked difference. Even the big modern hotel which has been built within a hundred yards of Cheops's mighty pile is turned into a convalescent hospital; and the wounded soldier, now well on towards recovery, lounges about beneath those verandas which formerly were the exclusive haunt of the wealthy pleasure-seeker.

The guides will tell you that things are flat with the Pyramids—almost as flat as the desert itself. For soldiers are not noted for their wealth, and only a comparative few of them are sufficiently interested to make the ten-mile journey out from Cairo to see one of the seven wonders of the world.

What profits it a guide, therefore, to make outlay on magnesium wire, lemonade, camels, donkeys, photographic apparatus, and the hundred-and-one odd things wherewith the useful piastre may be extracted from the tourist? Yes, things are flat with the Pyramids. And the majority of the soldiers who go to see them come back disappointed. Now, why is this? Is it because of a fundamental inability to appreciate antiquity, or because the associations of the present day prevent the pilgrim from getting back into the spirit of the past? Probably a little of both. If the Pyramids could be made to revolve like a joy-wheel, with accommodation for passengers on the circular trip, and be illuminated by electricity at night, it is quite possible that they would become very popular with a large section of the community. But the Pyramids cannot be brought up to date, and that is the reason why they are disappointing to such a large number of people. Everything, too, in the approach to the Pyramids militates against a proper appreciation of them. The visitor gets into an electric car at Cairo and, crossing the Nile over a wonderfully hideous modern steel bridge, is whisked up to the Pyramids at the rate of about thirty miles an hour. Here he alights, and is supposed to enter into the spirit of five thousand years ago, just as he would cross from one side of a street to the other. The whole thing is preposterous. Can it be wondered that a large proportion of those who go to see the Pyramids come back with disappointment on their faces and say: "Oh, yes; very old, and all that; but just big heaps of stones. But we *did* enjoy the ride. The tramways here are first rate!"

Now, there is something fundamentally wrong in this attitude of mind, which is not necessarily peculiar to the uneducated. Responsibility for it must be laid at the door of the modern engineer, who is a Goth and a Vandal of the most pronounced type; and others who should share the responsibility with him are the modern speculator and the modern advertiser. It may be advantageous to be able to reach the Pyramids by electric car in one-tenth the time it took formerly by camel; but this is not likely to produce a state of mind capable of appreciating antiquity. It may be advantageous, to the advertiser, to have the Pyramids as a background for his advertisement hoardings; but there is no advantage in it to the pilgrim in quest of the spirit of the past. Take away all these things of the present, and journey out across the silent desert by camel—preferably at night, with the moon high up—and you will be in a better frame of mind to appreciate the wonder and mystery of the Pyramids.

All this, however, is too Utopian for realisation. There is the electric tramway; there are the hideous advertisement hoardings; and there, too, are the guides. Oh! that these last could be taken away as well! For the guides will surely be the ruin of the Pyramids. They are a snare and a pestilence. The same guide will show you five different tombs of Cheops, provided you are prepared to pay a piastre each time. He will take you by tracks where his brethren lurk in large numbers ready to pounce upon you and demand piastres for this, that, and the other. Before you are aware of it you are buying lemonade, paying for magnesium wire which you never ordered, having your photograph taken, acquiring regular caravans of camels, and in many other ways exhausting the resources of Egypt. Yes, abolish the guides as well; if you would appreciate the Pyramids.

In one respect the guides are useful, and that is in correcting one's faulty pronunciation. Let us have no more of your "Ke-ops": he is pronounced "Shops." Thus are our cherished illusions shattered.

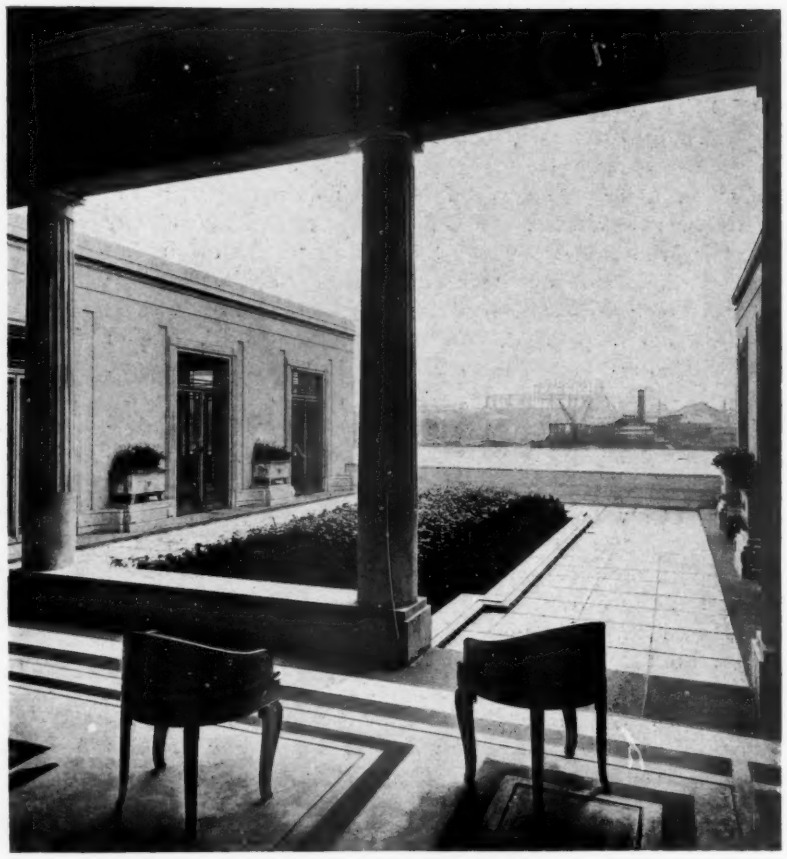
In spite of the bartering, the badgering, and the shameless commercialism which flourish and thrive like a foul growth around the Pyramids, there stand those wonderful old monuments aloof from it all as ever. Their aloofness, indeed, is a rebuke to the petty bickerings of men. For men may come and men may go, but the Pyramids remain for ever. And when a finish is put to this great War they will still stand there on the boundless desert, a serene and silent witness of the centuries—unmoved by the feeble imbecilities of the men who for so short a time inhabit an ageing world.

[This is another contribution from Mr. Howling—a member of the staff of THE ARCHITECTURAL REVIEW—whose interesting article on Valletta appeared in our issue for last month. The latter was written when the author was with his regiment at Malta. Subsequently he moved to Cairo, which change of base provided the occasion for the above article on the Pyramids.—Ed. A.R.]

CURRENT ARCHITECTURE.

NO. 129 GROSVENOR ROAD, LONDON, S.W.

WITHIN the civic area of London there are few spaces which are not built upon; consequently, when a new house is required, it becomes necessary either to alter an existing building or to clear a site and start afresh; but apart from these general conditions there are others of an exceptional nature, and No. 129 Grosvenor Road, S.W., comes within this latter category. The site here is adjacent to the river, and was formerly a wharf. It was a site that offered opportunities for a very effective result, and Messrs. G. and A. Gilbert Scott, the architects to whom the work was entrusted, have made the utmost of it. From the accompanying photographs and plan it will be seen that a large portion of what was formerly the wharf has been turned into a courtyard, two sides of which are enclosed by the house itself, the third side being shut in by the wall of adjoining premises, and the fourth side being open to the river. The plan of the house is a very unusual one, but was evolved in accordance with special requirements. The chief rooms on the ground floor are arranged so that they face on to the courtyard and the river, thus securing quiet and privacy, while the less important rooms face the roadway. The principal feature of the interior is the river-room, which is 60 ft. by 20 ft., and has a wide bay window overlooking the Thames. The water at this point laps the wall beneath the window, and the effect of the passing shipping seen from the room is very striking and picturesque. The internal finishings of this part of the house are only now being completed, which explains why no photograph of the room is included among the accompanying illustrations. The first floor of the house is occupied by servants' quarters.



Courtyard, looking South.

Courtyard, looking North.

Photos: Cyril Ellis.

NO. 129 GROSVENOR ROAD, LONDON, S.W.

In working out the design paramount attention has been given to the interior, and the treatment of the courtyard. The exterior of the house is quite plain, carried out with small dark bricks that harmonise in tone with the surrounding buildings. The courtyard is treated entirely with "stuc," and has in the centre a bed of flowers which, with the terra-cotta urns on either side, also filled with flowers, introduce gay pieces of colour into the scheme. At the inner end

Plate VI. October 1915. Photo: Cyril Ellis.

NO. 129 GROSVENOR ROAD, LONDON, S.W.: THE STOA, LOOKING WEST.

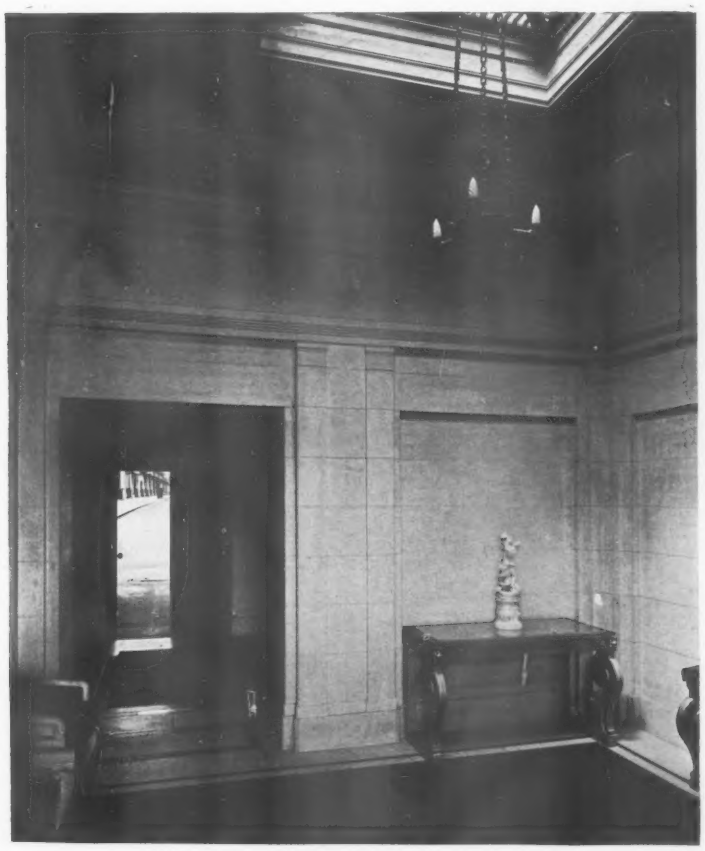
G. and A. Gilbert Scott, Architects.

of the courtyard is a stoa supported by four fluted columns and top-lighted through a skylight extending the whole width. At one end of the stoa is a figure of Hebe on a pedestal, set in a shallow recess having a reeded border.

The illustrations on this page show the entrance hall and the sitting-room. The decorative treatment and furnishing follows no orthodox style, though it draws its inspiration from Greek work, the architects having taken Greek forms and adapted them in a modern spirit. The furnishings were all specially designed by the architects. The walls of the entrance hall are finished in "stuc," the carpet of the hall being black, and the doors and the lantern light painted to produce an effect of old greened bronze. In the sitting-room the colour scheme for the walls and ceiling is grey and white, the carpet here being also black; the windows being finished with aluminium paint, and the furniture being of a dull silver colour.

Sitting-room.

The general contractors for the house are Messrs. Holloway Brothers (London), Ltd. Reinforced concrete construction has been carried out by The Trussed Concrete Steel Co.; marble-work by Messrs. Farmer & Brindley; gas-heated hot-water supply ("Victor" system) by Mr. Thomas Potterton, of Balham; electric wiring by Messrs. Cash & Co.; art metalwork by The Bromsgrove Guild and Mr. James Gibbons. Bricks were supplied by The Crowborough Brick Co.; skylights by Messrs. Mellowes & Co.; electric-light fittings by Messrs. Burt, Escaré & Denelle, Ltd.; terra-cotta urns by Messrs. J. C. Edwards, of Ruabon; and gas fires and cooking apparatus by The Gas Light and Coke Co. Mr. Guglielmo Tosi is responsible for the decorative painting.



Entrance Hall.

Sitting-room.

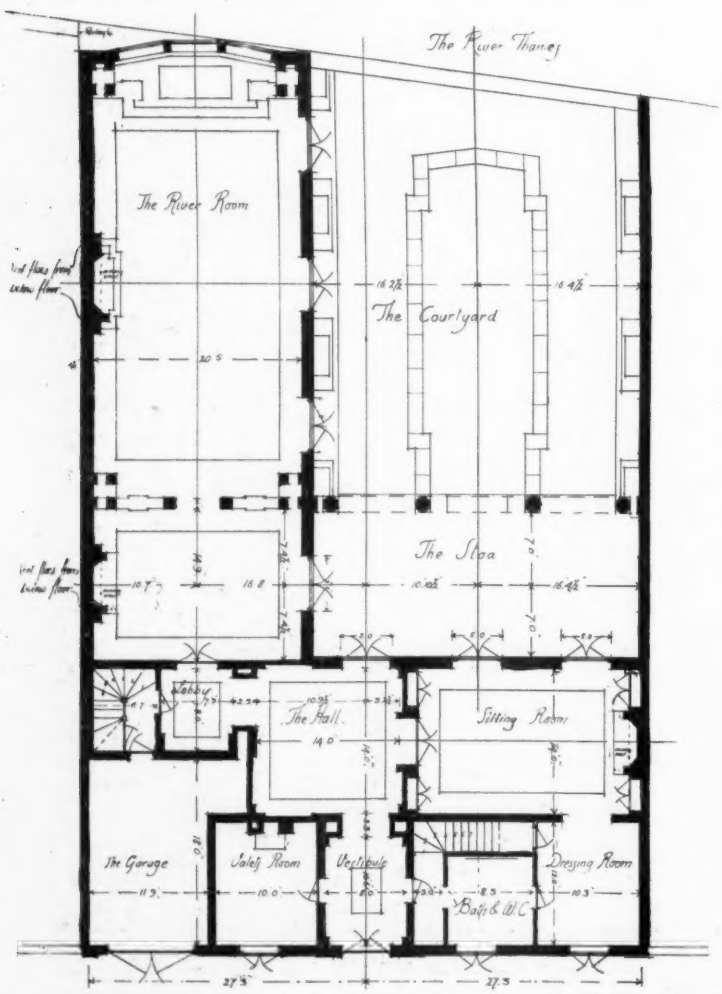
NO. 129 GROSVENOR ROAD, LONDON, S.W.

G. and A. Gilbert Scott, Architects.

SIR CHARLES BARRY AND THE OPERA HOUSE AT VALLETTA.

REFERRING to the article by Mr. G. J. Howling on "The Architecture of Valletta" which appeared in THE ARCHITECTURAL REVIEW for September, Mr. Arthur T. Bolton, F.R.I.B.A, writes: Having spent a brief time, unfortunately only a few hours, at Malta, nearly twenty years ago, I was much interested in your correspondent's account of Valletta. I am afraid, however, that in the absence of books he has fallen into a trap over the Barrys. Sir Charles died in 1860, and though he made a design in 1842 for the Embassy at Constantinople, I do not know of any record connecting him with Malta. In Chapter II, page 21, of the Memoir of Sir Charles Barry, his son, Dr. Alfred Barry, writes: "Theatres greatly interested him at all times, from the Scala at Milan to the little theatres of Italian country towns. He thought they gave a grand opportunity for architectural effect, which was generally frittered away. And his note-books abound in plans and criticisms of existing buildings and ideas as to their best theoretical construction. It was curious enough that a theatre was almost the only kind of public building which it never fell to his lot to execute." Professor Edward Barry, his third son (1830–1880), pupil of T. H. Wyatt, and afterwards in his father's office, on the other hand rebuilt Covent Garden, the portico of which in Wellington Street I have known a foreign student of architecture declare to be the finest in London. E. M. Barry built the Malta Opera House 1861–4. He is unfortunately more remembered for hurried work, like the railway hotels of Cannon Street and Charing Cross, than for better designs like the Art Union in the Strand (1879). He completed the Halifax Town Hall, Sir Charles's last and impressive classical work; but a certain fussiness, of which your correspondent complains in the Opera House at Valletta, will also be found to mar that fine piece of work—more particularly in the interior—for which Edward is responsible. I was very much impressed with my hasty glance at Malta, and your correspondent will probably have leisure enough to really study the island.

[Mr. Howling has since left Malta and is now in Cairo, or, perhaps, by this time in Gallipoli. An article by him on "To the Pyramids in War-time" appears on page 79 of this issue. —Ed. A.R.]



NO. 129 GROSVENOR ROAD, LONDON: GROUND-FLOOR PLAN.
G. and A. Gilbert Scott, Architects.

CHANGING LONDON.

WE take the following from the *World*:—London is constantly changing in its outward appearance, but few Londoners notice it. Only the Overseas visitor is impressed by the obvious differences when he comes home after a five years' or a ten years' absence. Take the Haymarket: the now progressing demolition of the premises on the south-eastern corner will entirely change the appearance of the thoroughfare. Even in quite recent times the old houses of the Haymarket were a well-known feature; they are now all gone, except a few on the west. Regent Street is still in the hands of the builders; almost every draper is constructing new premises. The Strand and Lower Regent Street are being materially altered by the offices of Colonial Governments. The new Australian building on the Aldwych site has already built into itself the lonely Victoria Government building which has stood there for many years. The top storey has gone, and so has the emblematic figure surmounting everything. The West Australia premises are open at the corner of Savoy Street; New Zealand is making excellent progress with its structure next to the Adelphi Theatre, while the British Columbia offices ought soon to be finished on the site of the old Hotel Continental in Lower Regent Street. Finally there is every indication of the approaching clearance of the buildings which mask the full display of the Admiralty Arch.

Nor is it only in the main streets where there is constant change always in the direction of size. Huge business offices are replacing the public-house which was long a landmark at the junction of the Fulham and Brompton Roads. The Euston Road is rapidly changing its rather squalid appearance; Great Portland Street is not recognisable by those who knew it ten years ago. All Bloomsbury is in process of transformation, while there are not a few indications that the private hotel is rapidly invading the hitherto purely residential districts of the West. Even Park Lane—the north end—is changing, and the lead may be followed on the Piccadilly side.

Probably one result of the War will be that ground landlords will be more reasonable. There are hardly likely to be many more feuds like that between Lord Howard de Walden and Mr. John Lewis for the right to build a shop in one of the streets which approach Cavendish Square. This is now happily settled, but it will establish a precedent. Let me give a specific type of changing London. For the first time, I believe, in its history, Stratford Place is to possess a shop, a well-known firm of bootmakers having taken the corner premises on the west side. The history of Stratford Place is not uninteresting. It was built in 1775 by Edward Stratford, second Lord Aldborough, on land leased from the Corporation of London. He had the house facing Oxford Street, which later was tenanted by such well-known people as the Duke of St. Albans and Prince

Esterhazy. Cosway, the miniature painter, lived in Stratford Place, as did Sir Robert Smirke, R.A., and H. W. Pickersgill, R.A. The place once boasted of a column, with an effigy of George III, erected by General Strode, to commemorate the naval victories of that king's reign. It was pulled down in 1805 owing to the foundation giving way. Stratford Place also contained the Lord Mayor's Banqueting House, where a banquet was held once every year, when the mayor inspected the then existing springs and reservoirs which supplied a conduit in Cheapside!

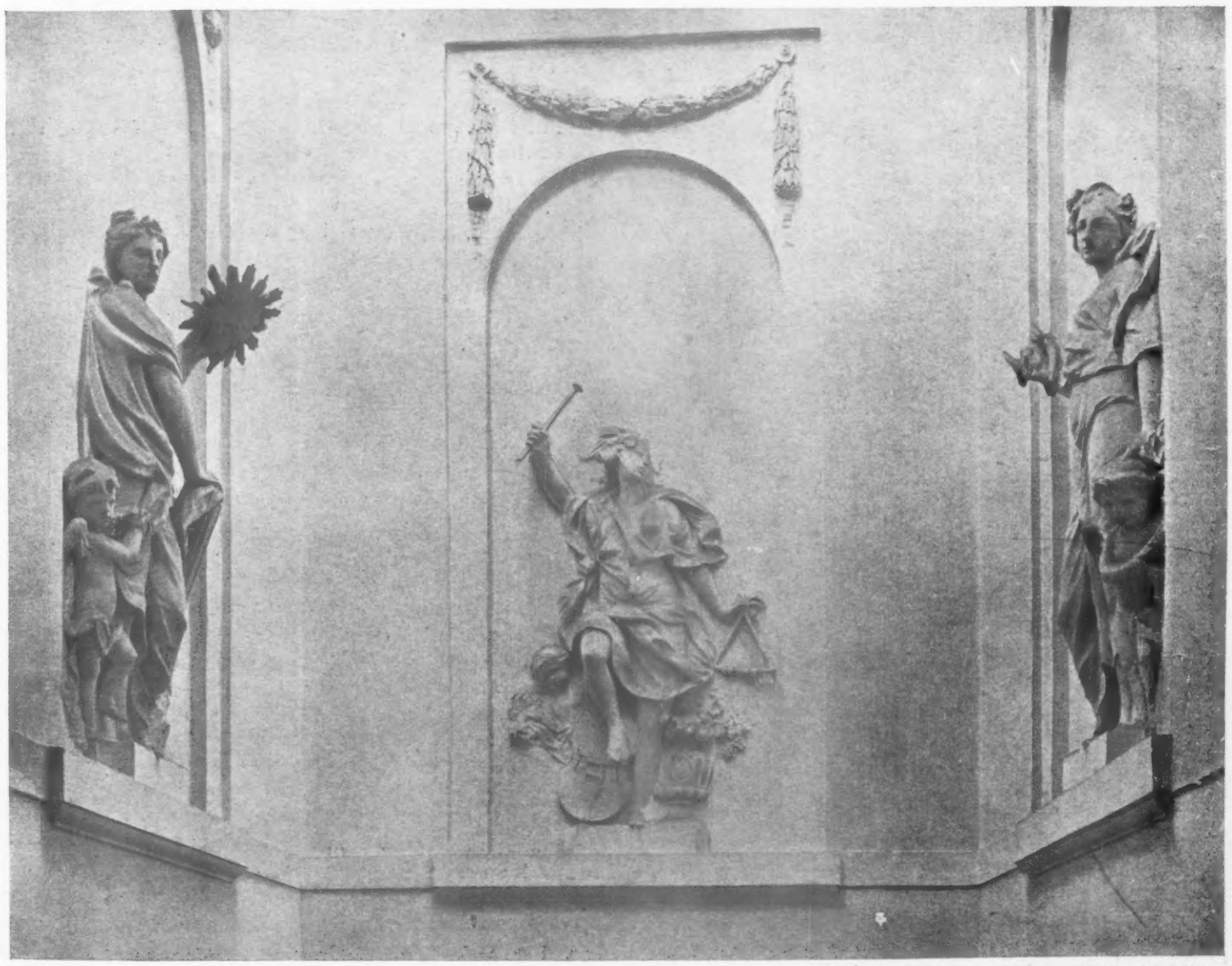
Perhaps the most interesting innovation is the announcement that a restaurant is being built on the top of the Temple Station, with shops facing the Embankment. This will remove a measure of the sedateness of this well-known thoroughfare. It cannot find many imitators, as much of the land side of the Embankment is occupied by public gardens, but there is some space available if the owners like to turn an honest penny. Who knows that some cinema proprietor has not already his eye on a site!

In any case one certain change after the War will be the wholesale adaptation of empty residential houses, where possible, to other objects. No one can feel surprised if this comes about. The number of empty houses makes certain sections of London look like a wilderness, and an adaptation to other uses need not in every case mean change for the worse. Much change is in any case certain, and those who are wise had better make ready for it. LONDONER.

PLASTERWORK IN HOLLAND.

INTERIOR decoration in Holland during the seventeenth and eighteenth centuries was the subject of very assiduous care. The earlier period was distinguished by a considerable use of paintings, either in the form of pictures constituting "pieces" over the fireplaces or hung upon the walls, or forming painted panels as part of a general scheme. Many pictures of the "Little Masters" of Holland, more especially the paintings of Gerard Dou and Pieter de Hooche, show us the warmth of effect which was obtained, and, incidentally, the fascination of lattice windows and tiled floors; while the innumerable schemes by Daniel Marot give us a comprehensive idea of the later manner, when no room was considered furnished unless it comprised a lavish scheme of decorative paintings. A good example of the latter is afforded by the house on the Heerengracht, Amsterdam, which was illustrated in THE ARCHITECTURAL REVIEW for November 1914. The Heerengracht is the rich man's highway in Amsterdam, and behind the plain fronts of some of its houses are rooms of much magnificence.

In the latter part of the eighteenth century, when Holland came so much under French influence, other arts than those of the decorative painter were largely employed, particularly the art of the plasterworker. Much of the plasterwork in the houses of Holland is of French character, though it must be admitted that an element of coarseness has been introduced; but it would appear that in addition to French influence on

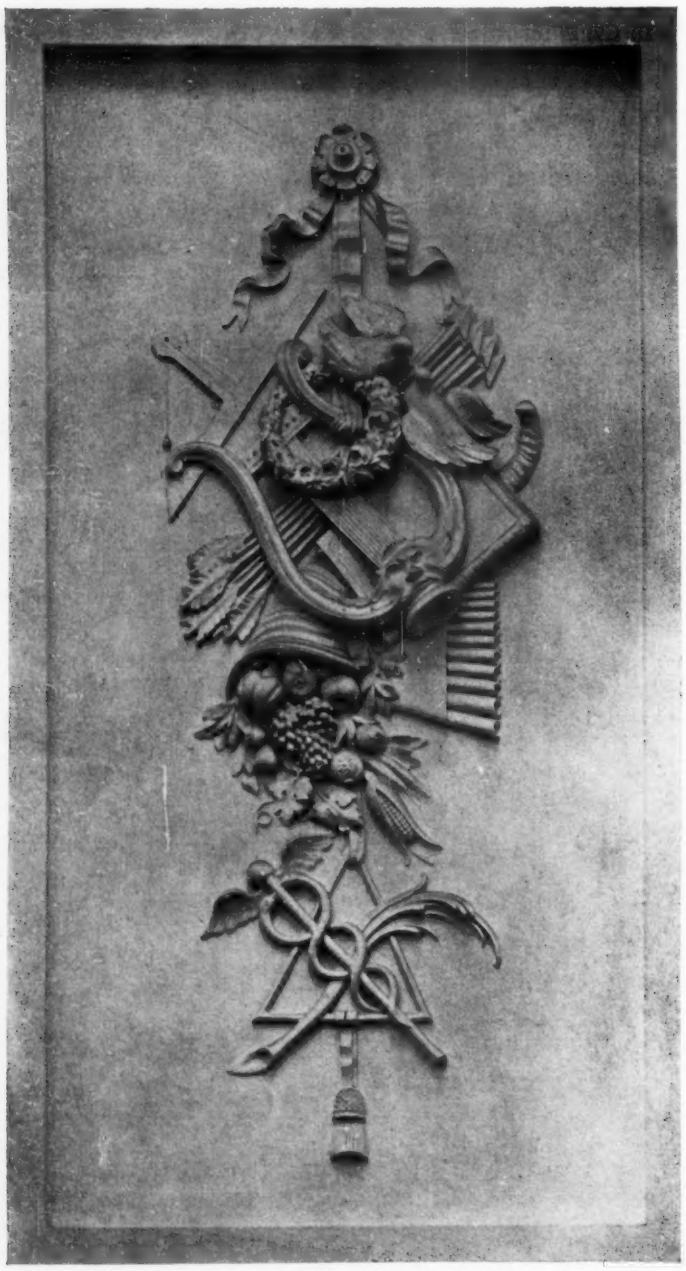


PLASTER FIGURES IN STAIRCASE HALL OF A HOUSE ON THE HEERENGRACHT, AMSTERDAM.

Dutch craftsmen, there was much actual French work executed by French craftsmen, the earliest of whom were among those Huguenots that fled to Holland after the revocation of the Edict of Nantes, while the latest were craftsmen who came in with the Imperial decree of Napoleon incorporating Holland with France, and setting Louis Bonaparte on the throne as king; a position which he occupied for five years.

As will be seen, the plasterwork shown by the accompanying illustrations is French rather than Dutch work. The motifs are those which we are accustomed to associate with the classical fashions of France in the eighteenth century.

The staircase rises up through three floors in a large well, lighted from the top, and its walls are embellished on the upper floors with plaster figures and panels. Music is the chief theme, though there are also the figures of cupids and of doves, representing Love. The figures themselves are particularly spirited in execution, and the graceful manner in which they are set within the wall recesses is most effective.



PLASTERWORK IN STAIRCASE HALL, HOUSE ON THE HEERENGRACHT, AMSTERDAM.

WESTERN ARCHITECTURE IN JAPAN.

JAPAN, during the last thirty or forty years, has so assimilated "foreign" methods and manners that it is only to be expected that Western styles in building should have been extensively adopted. The assimilation began in the 'seventies. One of the earliest of "Western" buildings, says Mr. Kuroda in the September issue of the *Japan Magazine*, was the First Bank in Tokyo, which was erected in 1872. This was followed by the new House of Assembly building in 1875, since burnt down; and the Home Affairs Departmental building in 1875.

During this first period of Western architecture in Japan there were very few if any native experts in the art of constructing "foreign" buildings. But during the second period, which lasted from about 1882 to 1895, the pupils of Dr. Conder, who came to Japan in 1875 as a teacher in the Imperial University, began to multiply and had a decided effect. The styles most popular with them were the Gothic and the Renaissance, these being the types they had studied at school. There was no attempt at originality, the young men simply following the designs they had been taught to draw. Many of these young architects, however, developed later into authorities on Japanese architecture. Some of them, such as Drs. Tatsuno, Katayama, and Sone, are among the most respected of Japanese architects to-day. The most representative buildings of this second period are the Fifteenth Bank planned by Dr. Fujimoto and the Imperial Hotel designed by Dr. Watanabe, the Department of Agriculture and Commerce built in 1891 by Dr. Nunami, and the Tokyo Prefectural Office planned by Dr. Tsumaki in 1893.

The third period of "foreign" architecture in Japan may be said to extend from the year 1895 to the year 1905. During this period there was a marked development of skill among native architects, with a tendency to independence and originality. One of the most typical buildings of this time is the Mitsui Bank, which was planned by Dr. Yokokawa in 1902, and the Imperial Crown Prince's Palace at Akasaka by Dr. Katayama in 1907. The Mitsui Bank building is the first steel-frame building erected in Japan, Dr. Yokokawa having been one of the first Japanese architects to go abroad and make a study of the use of steelwork in building.

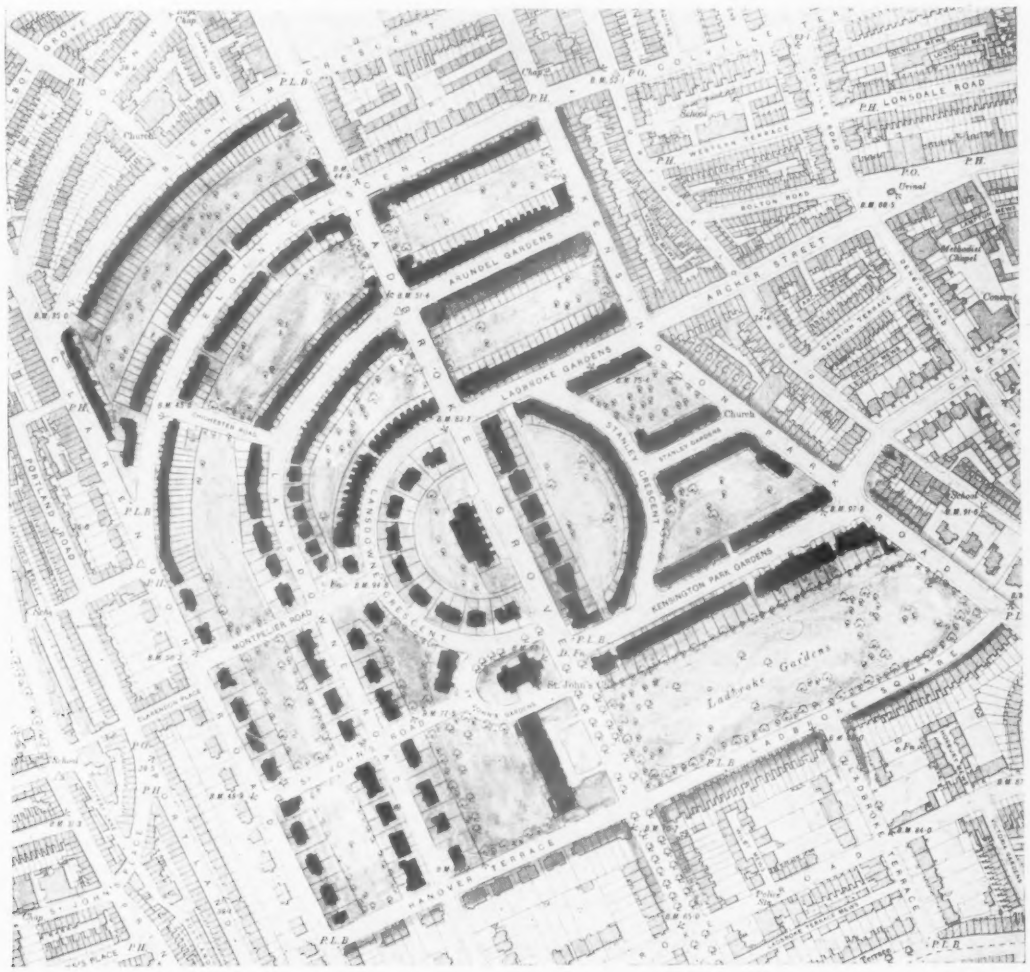
From the year 1905 onwards a new period may be said to have begun in the Japanese use of Western architecture. From this time Japanese architects began to display some degree of self-consciousness. They had by this time taken in and digested the achievements of the great architects of the world, and felt a freedom that enabled them to go on without restraint to produce something of their own. They were no longer beholden to models. The development of resources for building materials also had something to do with the improvement in architectural designs, especially the employment of reinforced concrete in wall construction. Most of the new buildings of this period are steel frames filled with reinforced concrete. There seems to be no special thought given to new styles or designs. Styles of architecture in this period are marked by Austrian and German influence mixed with Japanese ideas. The new gate in front of the Imperial University, which was completed in 1912, marks this period of conflicting ideals. It is a mixture of iron, stone, and brick: "foreign" materials worked up into Japanese style. The Metropolitan Police Bureau designed by Drs. Tatsuno and Fukuoka in 1911, the Red Cross Society building designed by Dr. Tsumaki in 1912, and the Mitsui building by Dr. Yokokawa are all representative of the fourth period of Western architecture in Japan.

AN EARLY GARDEN TOWN-PLANNING SCHEME IN LONDON.

IT is strange that, despite all that has been said and written as to both garden cities and town-planning, no references should have been made to an interesting and comparatively early example of a combination of the two movements which exists in North Kensington. We frequently hear that London was practically barren of such examples until quite recently; yet Kensington Park, on the breezy summit of Notting (or St. John's) Hill, was laid out some three-quarters of a century ago, and remains as a charming example of street and garden planning.

Ladbroke Grove, a wide tree-lined avenue, its houses with small gardens in front and larger ones or squares behind them, is the central feature. Its crowning point is the summit of the hill, where it cuts through the circle formed by Lansdowne and Stanley Crescents, the former being succeeded by outer rings. St. John's Church, within its tree-bordered garden, lies next the central point and closes the vista down Kensington Park Gardens—a thoroughfare of fine houses giving on to umbrageous square gardens on either side. One of these, Ladbroke Square, is the largest in London. The remarkable succession of fifteen or sixteen beautiful square gardens, separated from one another by single thoroughfares, with their houses having either one or two small private gardens besides, gives the neighbourhood an air of exceptional spaciousness and verdurousness which is only menaced by the restless destructiveness of municipal and other "tree-tinkers." Holland Park Avenue, Ladbroke Terrace, Kensington Park Road, and St. John's Gardens are tree-lined, as well as the southern stretch of the lengthy Ladbroke Grove.

From the summit of the Grove a charming view may be obtained across the valley to the twin elevation of Campden Hill, capped by Tower Cressy. In the opposite direction the Grove trends away to the heights of Cricklewood. From the house-tops a splendid panorama may be enjoyed up the Thames Valley across Hammersmith, Kew, Richmond, as far, on a clear day, as Windsor Castle. Among other points easily discernible are Wimbledon, Wembley, and Harrow; while Citywards one may discern St. Paul's Cathedral and Westminster Abbey.



PLAN OF LADBROKE GROVE DISTRICT, KENSINGTON.

Perhaps it is the forethought of the planners of the estate, combined with its natural advantages, that has attracted to the spot so many eminent residents. From the ranks of architects and engineers they include Sir Aston Webb and, until recently, Sir Augustus Binnie.

It is said that when King Edward was a child his parents were recommended by their physician to send him for his health's benefit to Notting Hill, and that one of the villas at the top of Ladbroke Grove was actually prepared for, although not occupied by, him. (This house is between the present residences of the Master of the Rolls, Lord Justice Cozens-Hardy, and Mr. Maurice Farkoa.) Royalty was otherwise not

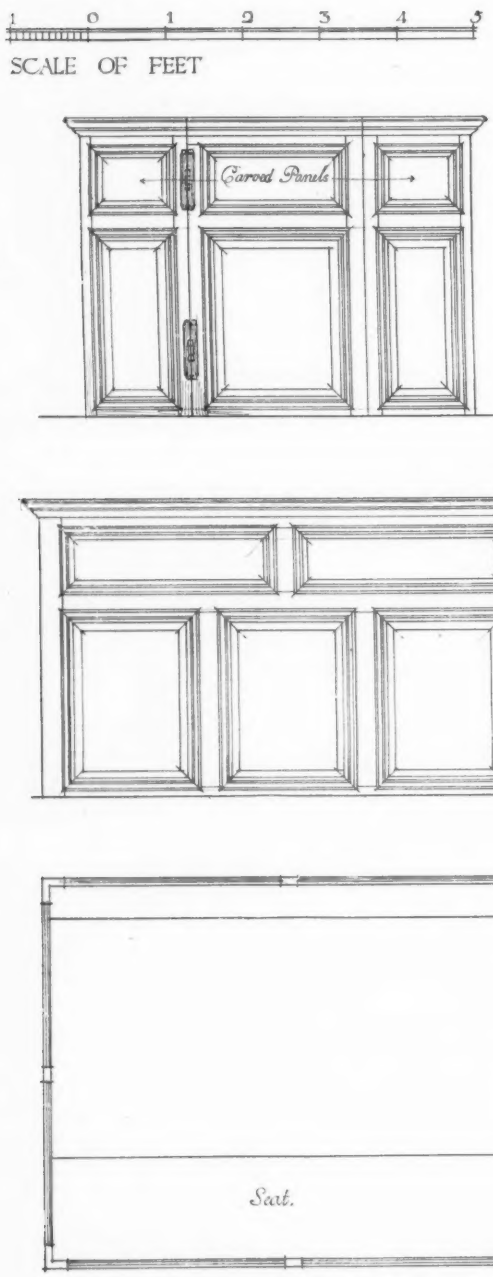
unacquainted with the spot, for thereabouts had just previously stood the grand stand of the Hippodrome—a popular and fashionable racecourse, whose track was laid on the lower ground in Notting Dale. Clarendon Road covers part of it, and the square gardens at the top of the hill contain some of the fine old trees which shaded the race-goers. Avondale Park in the Potteries, a district which is gradually emerging from a very shady reputation, is a later addition, on its outer fringe, to the open spaces of the district.

FRANK L. EMANUEL.

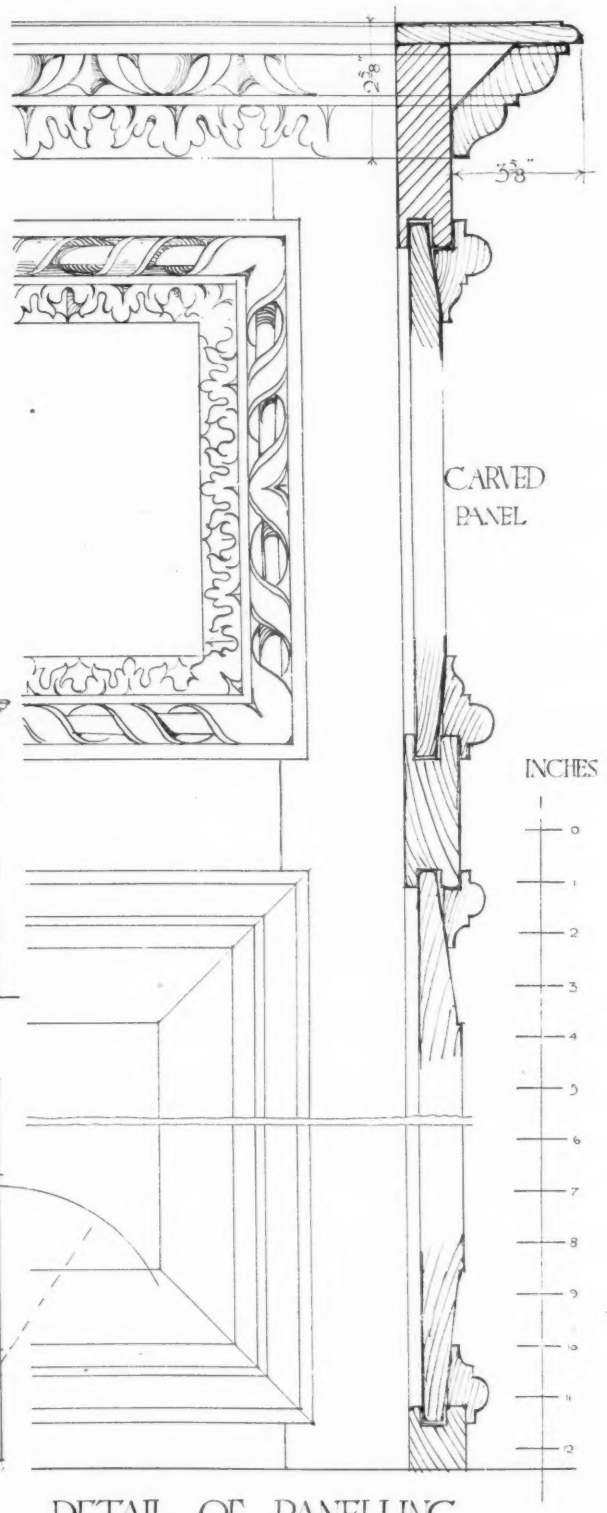
THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XC.

THE successful treatment of pews offers many difficulties, not least among which is the avoidance of a sense of barrenness. Good proportion and suitable enrichment by means of mouldings and carved ornament are especially to be desired, in which connection the example from Whalley Church, shown below, is worthy of careful study.

PEW *in* WHALLEY CHURCH



PLAN



DETAIL OF PANELLING

Measured and Drawn by H. A. McQueen.

Plate I.

THE BOURSE, PETROGRAD.
Thomas de Thomon, Architect.

November 1915.

CLASSIC ARCHITECTURE IN RUSSIA.—I.

By A. E. RICHARDSON, F.R.I.B.A.

SINCE the outbreak of the War a torrent of literature has flooded this country, dealing with the manifold interests of the wonderful Empire of the North. Books have been written describing social life, religious influences, and political tendencies; the names of the leading generals are commonly known; the strategic frontiers are vividly impressed on our minds; we are enthusiastic for Russian art, music, novels, and dancing; but it is somewhat of a paradox that our conception of Russian architecture is limited to impressions of those curious domical churches which are fondly believed to represent Slav ideals.

To appreciate the true meaning of modern architecture in Russia—assuming the term "modern" to be applicable to those works of the eighteenth and nineteenth centuries which the heading of this article embraces—it will first be necessary to trace very briefly the history of Russia.

Of the early years but little is known. During the ninth century the wild Slav and Finnish hordes who had entered the land from the west gradually came under the influence and rule of a dominant tribe from the north, who in turn were driven from power by a general insurrection of the Slavs. For a considerable period the country again became Slav and Finnish; but discontent arose, and the Northmen from Rus were invited to return, which they did under Rurik. No definite kingdom, however, was settled; the country was split up into principalities and divisions, and internal strife ensued. The Northmen in the meantime penetrated south, and Kieff became the most important Russian city; but civil war and anarchy still held sway, and the Russian element gradually retreated northwards to Novgorod, on the main trade route of those dark ages between Sweden and Constantinople. Between the rival principalities of enlightened Novgorod and Moscow continual warfare was waged, until the arrival of Eastern tribes and Mongolian invaders menaced the safety of the two competing cities. The Russian princes banded together to face the common foe who threatened their very existence; and although they were unable to stem the tide, suffering a terrific reverse in 1224, fortune favoured them for a time, mainly by an unexpected retirement of the victorious Mongolians. Within fourteen years Eastern invaders returned again with renewed fury and in greater numbers, ravaging practically the whole of Russia, and sweeping through until the Baltic coasts stopped their course. For a time the Mongolian Empire almost absorbed the Russian, which paid tribute to the foreigner; but when the Mongolian Empire began to crumble the Russian princes asserted their full independence. It took years to break the power of the Eastern swarm; the Prince of Moscow, who had led the coalition of princes against the "Golden Horde," now became the Grand Prince of Russia, although his powers were limited. The régime of the Mongols was practically ended at the beginning of the fifteenth century, and the direct ruling of Russia from Moscow can be assigned to this period.

DESIGN FOR IMPERIAL RUSSIAN EAGLE BY C. ROSSI.

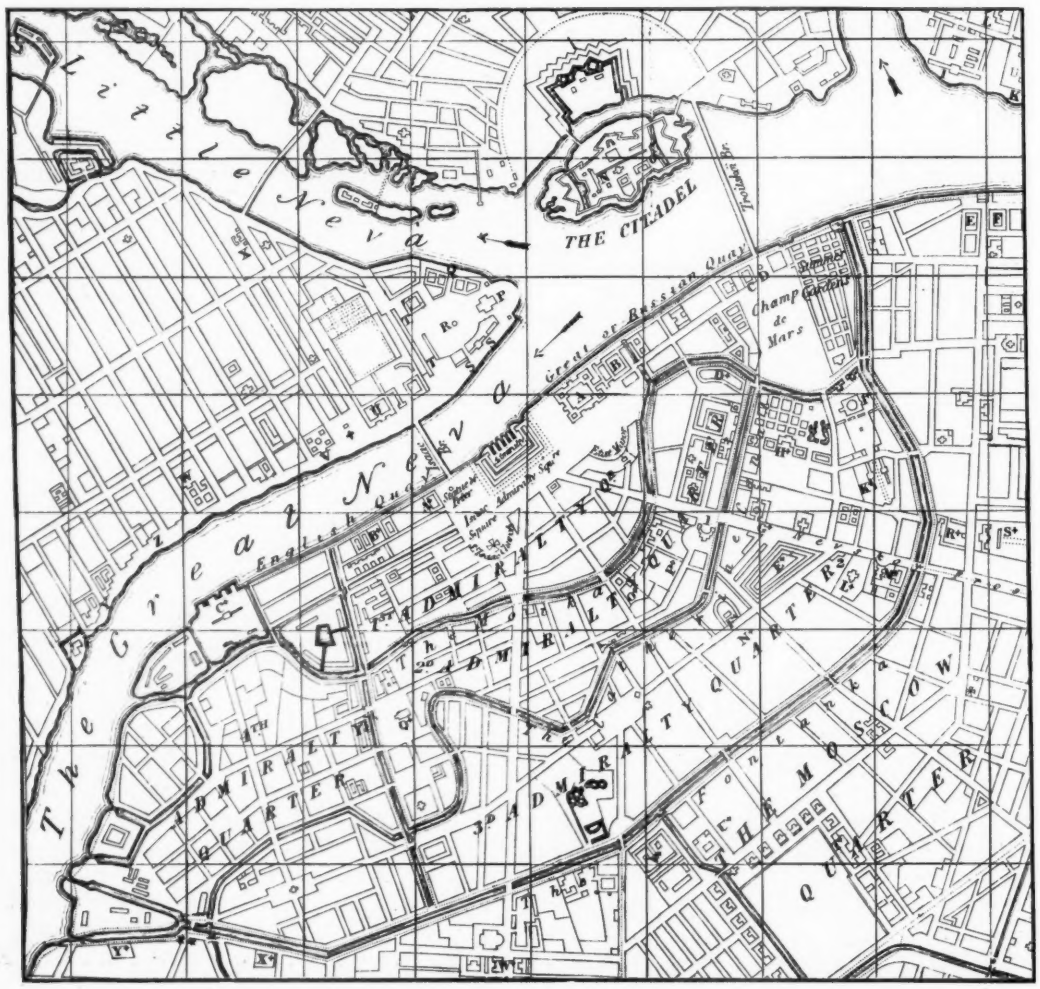
Ivan the Third and his grandson Ivan the Terrible shaped the Empire of Moscow to form the nucleus of the mighty empire of to-day. By the end of the fifteenth century Russia was finally released from the Mongol power. During the reign of Ivan the Third, Greek influence from the debased Court at Constantinople was slowly making itself felt in Russia, and the pomp and circumstance of the capital of Byzantium was accepted as a standard for the Court of the Russian prince; but previous to this the power of the Greek Church had been the mainstay of Russian religion. The first of the autocratic rulers of Russia was Ivan IV, and it is interesting to note that during his reign, in the latter part of the sixteenth century, trade relations were first established with England. We can afford to pass over the internal risings of the early part of the seventeenth century, the establishment of the Romanoff dynasty on the throne, the crushing of Poland, and the wars with Turkey and Sweden; the fusion of the Cossacks with the Russians; and other changes in the extension of the empire: to concentrate our attention on the reign of Peter the Great.

Prior to this historic epoch there had been little communion between the Russian nation and the progressive peoples of the Continent. All was to be changed, for Russia had found her master. Peter the First, Alexeivitch, denominated in after years Peter the Great, presents the most astounding figure in Russian history. We can form our mental picture of his character from varied sources. There is the portrait by Nattier showing him as a young man, and the painting by David Maclise, called "Peter the Great at Deptford Dockyard"; while contemporary history, notes in the Diary of John Evelyn relating to the "Czar of Muscovy," Landor's imaginary conversation between Peter and his son Alexis, and a wealth of anecdote, offer abundant material from which to estimate the genius of the man who founded modern Russia.

Early in the history of the Russian Empire the Poles and Czechs had been brought into direct touch with the stimulus of Western civilisation; the influence of Papal Rome and the beneficial Renaissance had penetrated as far north as it could be sympathetically received. On the other hand, Greater Russia had absorbed Byzantine Christianity and culture, and it was the first task of the Emperor to break with the inertia of the East, and to discipline his people to an appreciation of the more recent civilisation characteristic of their Western neighbours. From early youth Peter had come under the influence of Western ideals, and when he was firmly established on the throne, after the capture of Azoff, he determined to travel abroad. In 1697 an imposing embassy left Russia to visit the Courts of Europe with the Emperor in the guise of a minor official. The embassy journeyed through Prussia and Hanover to Amsterdam. At Saardam Peter worked in a shipyard as a common shipwright, and frequented the studios of Dutch artists. The growing power of England as a maritime nation proved the greater attraction, and, on receipt of an

invitation from William III, Peter crossed the Channel in an English ship, and spent three months in London and Deptford acquiring all sorts of knowledge. In April 1698 he returned to Russia, taking with him English engineers, shipwrights, artificers, surgeons, artisans, and artillerymen, totalling about 500 in number; it had been his intention to visit Italy, but news of internal dissension hastened his return. Two years later he entered into an alliance with the Kings of Poland and Denmark to attack Sweden, and as a result of this war he annexed a part of Ingria, where he founded his monument, the city of Petrograd, in 1703, termed by Peter "his window to Europe." A long contest with Sweden ensued, with many defeats for the Russians; but finally the Swedes were routed at Poltava in 1709.

At the end of the year 1716 Peter made his second tour of Europe, when he again visited Holland, and extended his journey to France and Austria. Although Peter the Great received his first impressions of Classic architecture from Holland and England, he acquired his taste for immense scale and refinement from the art of France. We read of his study of the works of the noted French architects, the goldsmiths and mechanics. We can imagine his admiration for the famous machine at Marly, the luxuriant taste of the Court at Versailles, the beautiful gardens at Saint-Cloud. No wonder that he proposed, on the road back to Russia, to found a colony of French artists, which in due course was realised, although men from all nations were encouraged to visit the new city and give their labour. The foundation of Petrograd in 1703 marks the era when Russia first took her place among the nations of Western Europe. The subsequent development of Classic art in that country during the eighteenth century stands for the limit of expansion of the Renaissance in a northern direction. Petrograd is the most recent example of Classic development in Europe, Moscow the oldest as well as the most peculiarly Russian city. Therefore, Russia may be said to boast two important capitals, one ancient and the other modern. Novgorod, the original metropolis of Slavonia, has fallen from its once high estate. Moscow is the natural metropolis, Petrograd the capital of state and circumstance. The one stands for the religious and homely side of the nation, the other is the official bureau of the empire, adorned and embellished with stately buildings.



PLAN OF THE CENTRE OF PETROGRAD, 1827.

A, Winter Palace; B, Hermitage; C, Marble Palace; P, Bourse; A*, Senate House; C*, New Dockyard.

Peter the Great to initiate an era of progression; but the improvements spelt tragedy to the majority of the Russian people, who were content with the old order of things. Subsequent years, however, have partially cleared the way, and political reforms are slowly shaping the empire into a smooth-working machine. Peter created the Russian navy, he gave his people a disciplined army, he organised the government, and started a system of education. His tremendous energy wearied his subjects, and when he died on January 28th, 1725, his end was welcomed by the people with a sense of relief.

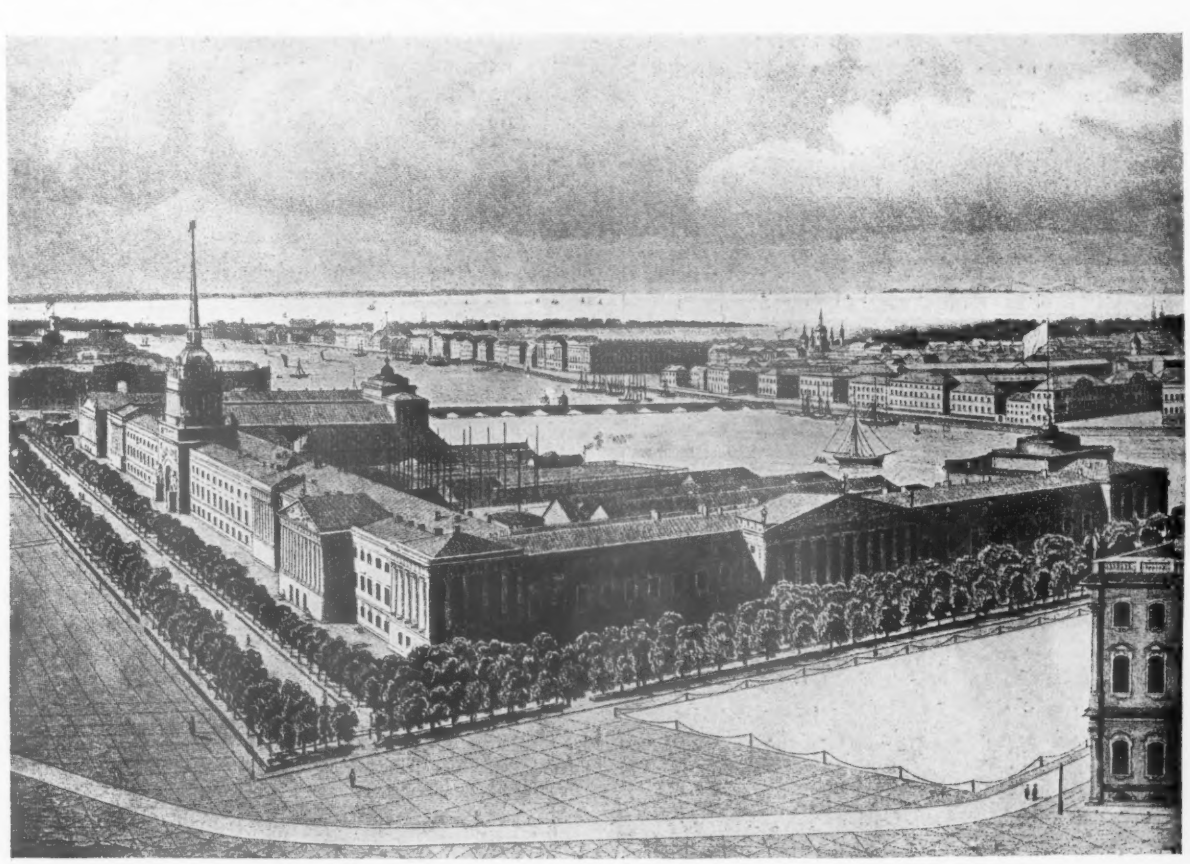
Peter left his throne to Catherine I, but her reign was short; then followed Peter II, the grandson of the great Emperor, and for a time a retrograde movement took place. From 1730 to 1741 the throne was occupied by Anne, a niece of Peter the Great. The reign of Elizabeth (1741–1762), a daughter of Peter the Great and Catherine, was marked by the implacable hatred of this Empress towards Prussia, and she employed her best troops and much treasure in an effort to curb her obnoxious neighbour. During her power she extended the methods of reform initiated by Peter I.

When Catherine II came to the throne in 1762 the work of Europeanising the subjects of Russia, begun by the Great Peter, entered upon its second phase. The Empress Catherine was possessed of incredible energy; she founded educational establishments and gave the upper classes a veneer of French culture, but the lower orders were purposely kept in a state of ignorance; she was alive to the importance of the development of the arts in Russia, and it is said that in one year alone she spent the enormous sum of a million roubles in the purchase of Italian and Flemish paintings. Invitations were given to the leading French and Italian architects to take up their residence in Petrograd, and negotiations with the famous Clerisseau for the purchase of certain portfolios of classical subjects resulted in a splendid series being acquired by the Empress. She sought the companionship of the notable thinkers of her age, and exchanged regular correspondence with Voltaire. The Russian Court at this period reflected the splendours and elegance of Versailles. Catherine II, like Peter the Great, was a real monarch in Russia; she conducted the foreign policy of her country in a remarkable way, and at her death in 1796 the area of the Russian Empire had been increased by 300,000 square miles.

The régime of the Emperors Paul I (1796–1801) and Alexander I (1801–1825) covers the Napoleonic period, with varying fluctuations of policy for and against France. But the steady stream of French art continued to flow in the direction of Russia, and this in spite of the imposing spectacle of Napoleon's expedition to Moscow and the destruction by fire of 7,000 out of the 10,000 houses in the devoted city.

During the thirty years' reign of Nicholas I (1825–1855) the development of Russia was continued. Wars were entered upon between the empire and Persia, and between Russia and Turkey, when the combined fleets of England and Russia annihilated the Turkish navy at Navarino. Until the Crimean War the regeneration of Russia slowly progressed, in spite of the autocratic ideas of Nicholas I. Railways were inaugurated and communication between cities was improved. In 1854 England and France took up arms against Russia, and entered upon a war which is now recognised as a lamentable error. Alexander II succeeded Nicholas in 1855, and enhanced his reign by freeing the Serfs; reaction, however, followed close on the heels of reform, and the monarch was assassinated on March 13th, 1881. The reign of Alexander III was in the main reactionary, and it was left to the present ruler, Nicholas II, to give the nation a form of representative government.

It is impossible to compress even the salient points of Russian history into the pages of an article which sets out to describe only one phase of the empire's architecture, neither is it wise to compare Russia of to-day with England of the eighteenth century; such comparisons are unwarrantable and illogical. A more correct analogy would be to liken the vast empire to a highly complex ill-designed machine, which, by reason of its intricacy, works slowly and with much creaking. In time, when the machine has been overhauled, and its parts simplified and adjusted, it will prove to be an engine of supreme importance to the future history of Europe and humanity.



VIEW OF OLD PETROGRAD SHOWING THE ADMIRALTY.

THE PERIOD OF PETER THE GREAT, 1689–1725.

Early Influences of Classic Art and the Founding of Petrograd.

When Peter the Great determined to form his new capital on the banks of the Neva, there was scarcely a hut to be seen on the bleak plain, and no roads between the swamps. The situation was comparatively flat, with nothing to impede the alignment of the streets or to prevent the realisation of the grand vistas which were in the mind of the originator. Peter originally intended that the city should be built on the island between the Neva and the Nefka, where the fortress stands, and his own palace formerly stood. A dockyard was projected on the south side of the river, with other buildings belonging to it, the Emperor considering this work to be the most important in the empire. The choice of site was mainly influenced by the necessity of access to the sea, as well as to afford suitable accommodation for the future navy of Russia. There is a plan in the Petrograd Museum, by John Baptist Homann, of Nürnberg, dated 1716, showing the general formation of the streets at that time. Granville's description of Petrograd, published in 1835, shows a plan taken from a Government survey in 1827. A reproduction of it is given on page 88. It is somewhat curious that the dockyard site chosen by Peter as of secondary importance to the plan of the city should to-day form the focal point from which the principal streets radiate. The original Admiralty building was built in 1704 by a Russian architect, Ivan Koroboff, who had been sent by the Emperor to study architecture in Holland—hence the Dutch character of the flèche shown in the old prints. There is a most interesting fact concerning this structure which will be dealt with later, when the present building is described. Among the collection of drawings at L'Ermitage Impérial are several designs made by Zemzoff in 1727, in the manner of the Italian Baroque; but the greater interest attaches to the designs by Le Blond, now in the archives of the Ministère de la Cour. Le Blond was the son of an image-dealer in Paris; he built the Hôtel de Clermont in the Rue de Varennes for the Marquis de Lessoe, altered and improved several gardens in Paris, and designed the archiepiscopal palace at Auch (only part of which work was executed). Peter the Great, when at Paris in 1716–17, engaged Le Blond to superintend his works at Petrograd; accordingly the French architect journeyed to Russia, and was employed on residences at Strelna and Peterhof. Le Blond, however, did not benefit much by his stay in Russia; he died in 1719 at Petrograd, after being grossly insulted. Le Blond worked in the style of Mansart. He had intended to produce a complete work upon the decoration of buildings, for which over two hundred plates had been engraved by himself and others before he left Paris for Russia. But Mariette, who had written the text, disposed of the work in 1749 to Jombert. Among the designs by Le Blond now in the archives of the Ministère de la Cour are the following: 1. Projet du Grand Palais de Peterhof, an interesting composition of the château type, with lengthy arcades connecting two wings, and a large detail drawing of the centre portion; 2. A scheme for a galleried loggia. In the same collection are two schemes by Michette, after the manner of Le Blond, for the Palais de Strelna.

We have next to consider the work of Adam Joseph Tresseni of Lugano, a colonel of engineers who entered the service of Peter the Great and designed the Fortress of Petrograd, 1703–1734, which was completed in 1740 by Colonel Munich. Tresseni designed the Cathedral of SS. Peter and Paul, the Winter Palace, and the arcaded Gostenoy Dvor. Of this school also must be classed the design by Mattainovi, Façade de la Bibliothèque de l'Académie des Sciences, the *projet* by J. Blank for an orangery, and the façade of the residence for the Admiral Kruis at Cronstadt.

The best furniture of this period was mostly imported from Holland and England, the English clockmakers finding an especially good market for their wares.

From the foregoing it will be seen that the earliest tendencies of the neo-Classic influence on Russian architecture came from Holland, France, and Italy. In the next reign the Italian influence developed more strongly.

THE PERIOD OF THE EMPRESS ELIZABETH I.

The Italian School.

Chief among the foreign architects who worked at Petrograd during this reign was Carlo Rastrelli, afterwards Comte de Rastrelli. He was employed by the Empress Elizabeth, for whom he designed the Palace of Tsarsko-selo with a frontage of 1,200 feet, and the first palaces at Strelna and Peterhof. In 1754 he built the large Winter Palace, which covers an area of 400,000 square feet, the façades to the Neva being 721 ft. long. Rastrelli was the favourite architect to Catherine II; he became professor in the Academy of Fine Arts, and in 1764 Court Councillor. In 1769 he designed the belfry to the church of St. Sergius Radonefski, in the great monastery of St. Sergius at Troitza, near Moscow. He returned to Italy, and died in 1770. The designs of Alexejeff, Kvassoff, Bachmakoff, Pietro Trezzini, and Alexis Bielsky follow the mode initiated by Rastrelli. From the standpoint of architectural massing, the works of Rastrelli and his school offer many lessons; his silhouettes and groupings are admirable. This architect sought to reconcile the academic aspect of the Baroque with the local spirit of old Russian architecture, and produced an interesting result, in which the modelling of parts for the utmost effect of light and shade is the chief characteristic. But nearly all his designs display extravagant tendencies in the selection of ornament and detail, which makes them appear as elaborate confections, and in this regard they reflect the decadent Italian architecture of the early eighteenth century.

During the reign of the Empress Elizabeth furniture and movables continued to be imported into Russia from Holland and England, while coaches, chariots, and travelling carriages were obtained from France.

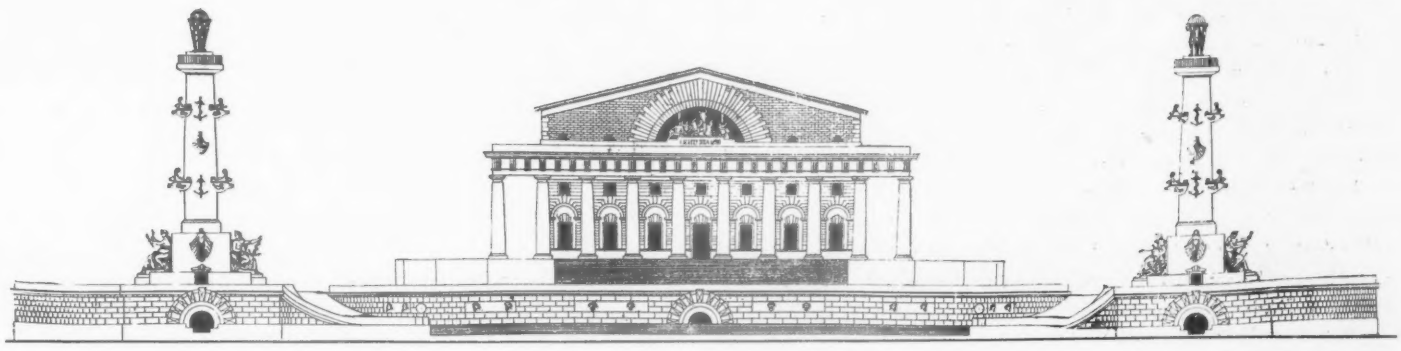
THE PERIOD OF CATHERINE THE GREAT.

The progression of neo-Classic architecture in Russia during the reign of Catherine II must be read as a detached chapter from the history of French art. All the great artists of the time, painters, sculptors and engravers, draughtsmen, goldsmiths and others, were invited by the Empress to go to Petrograd to receive important commands, to exhibit their works, and to undertake orders. French and English architects were in evidence and worked side by side with a new colony of Italians. Vallin de Lamothe built in the style Louis XV and XVI, with most delicate taste and regard for the monumental aspect, the little palace of L'Ermitage and the Palace of the Duc de Oldenbourg, as well as the Palais de l'Académie des Beaux-Arts. De Wailly, the author of l'Odéon and of the Grand Théâtre at Brussels, also received this honoured invitation to visit Petrograd. He refused, but upon receiving a demand from the Empress he founded a school of architecture for the young sons of Government pensioners. Three of the most celebrated architects in Russia, Volkoff, Bagenoff, and Staroff, were his pupils. The artistic education of architects was founded entirely on Western precedent, and the growing neo-Classic movement in Russia was strengthened to full force by

their works. De Wailly sent to Petrograd a number of plans for different buildings. Clerisseau received from Catherine a command to restore a Roman villa for the park at Tsarsko-selo, her favourite residence, and to design a monumental gateway, to be erected in commemoration of her coronation at Moscow. For a time the Italians and the English were in favour, but the French never lost their dominant position, and as regards the construction of palaces, churches, monuments, and Government buildings, all Russia holds their works. As a result of this unprecedented activity the buildings of religious and civil character, both in Petrograd and Moscow, and in all the important towns of the empire, present the essential character of the Classic spirit. Catherine brought many minor works of art from Paris and Italy; she had a remarkable perception for works of artistic merit; she was what might be termed a good "commenceuse," and what she left unfinished others completed. There is not a shadow of a doubt that copies of the etchings of the indefatigable Piranesi found their way to Russia at this time. Catherine had already acquired many of Clerisseau's drawings, and the Italian artist Gonzago, a native of Venice, and sympathetic with the works of Piranesi, was at Petrograd. Gonzago by his drawings contributed to the general taste for grand perspectives and decorative subjects of architectural interest. It is acknowledged by all competent authorities in Russia that the labours of Gonzago influenced the designs of native architects in a marked degree. Many of Gonzago's decorative designs are in the Allegri Collection. I have said that the French influence strengthened and refreshed the architecture of Petrograd, but the full volley from the Parisian arsenal did not make itself felt till the closing years of Catherine's reign.

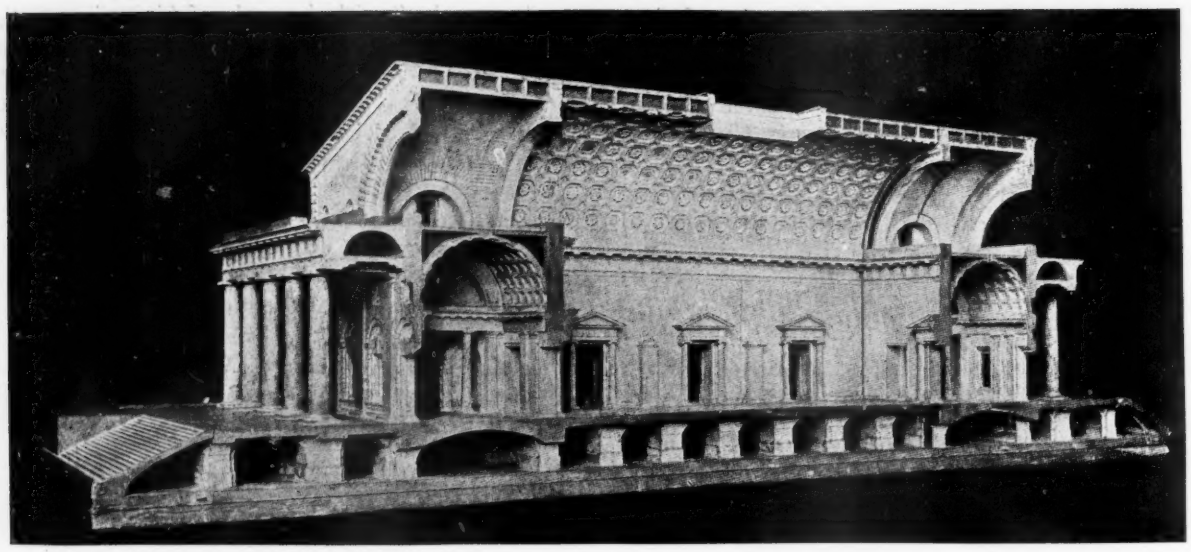
We have here to consider the career of Antonio Rinaldi of Rome, who was called to Petrograd by Catherine to modernise the palace erected by Menzikoff at Oranienburg (rebuilt after the fire of 1730–40). In 1768 Rinaldi began the Church of St. Isaac of Dalmatia, which was finished by Brenna in 1802. In 1769 he built the belfry to the Church of St. Sergius Radonefski, one of the ten in the monastery, and between the years 1770 and 1785 erected the Marble Palace in Petrograd, the interior of which was rebuilt in 1847. His other works include the triumphal arch erected at Tsarsko-selo to Count Gregory

Photo: Exclusive News Agency.



THE BOURSE, PETROGRAD.

Thomas de Thomon, Architect.



SECTIONAL MODEL OF THE BOURSE, PETROGRAD.

Orloff; the palace at Gatchina for the same nobleman; and at Moscow in 1774 he designed the large palace of the Tsars which was completed by Camporesi. Rinaldi died in 1780. His architecture has all the breadth of that designed by Rastrelli without the extravagant conceits. He employed his inherent taste for Italian scale with reverence for contemporary French taste, and in this regard his work in detail accords with the spirit of the period Louis Seize. A great many of Rinaldi's designs are preserved in the Académie Impériale des Beaux-Arts, the archives of the Ministère de la Cour, and at L'Ermitage Impérial. In the main Rinaldi followed the Italian mode of the middle of the eighteenth century. His drawings now extant include a *projet* for the Cathedral of St. Isaac and a model of the same building, designs for two beautiful temples destined for the benediction of water, dated 1774, the treatment of the grand staircase in the Marble Palace, interior decoration for fêtes, designs for ceilings, and schemes for the Court stables.

Felten, an Englishman, was the architect of the Grand Ermitage erected at Petrograd in 1775; the Petit Ermitage was the work of Lamothe. Felten designed the Gothic ruins at Tsarsko-selo as a memorial of the war of 1762. He appears to have been an English architect who studied in Italy and France, and later he entered the service of the Russian Government, under whom he was clerk of works at the Winter Palace designed by Rastrelli. The churches of St. Catherine and St. Anne and the Armenian Church in Petrograd were perhaps his best works. In addition to the erection of the three-storeyed wing of L'Ermitage, he was engaged upon buildings of considerable size, including the Academy of Fine Arts, and the great stairs to it. He became Councillor of State and director of that Academy. Among Felten's designs preserved in the archives of the Ministère de la Cour are two drawings for wrought iron of exquisite design (one of which is reproduced on page 97), a scheme for a simple bridge over the canal at the Winter Palace, and a design for the Annexe to the same building, also attributed to Vallin de Lamothe. One of his best works was the block of granite for the base of the monument to Peter the Great and a scheme for treating that portion of the quay facing the Neva as the major part of the design.

Vallin de Lamothe, or Lamotte, chief architect to the Empress Catherine II and Paul I, flourished between the years 1762 and 1801 at Petrograd, where he designed many structures following the mode of Gabriel, including the Académie Impériale des Beaux-Arts, 1765–88, which Felten completed. In 1765 Lamothe built the Petit Ermitage adjoining the Winter Palace, the Hôtel Oldenbourg on the Champs de Mars, and other buildings. The Imperial Academy of Arts stands on the right bank of the Neva, opposite the English Quay; in general its lines are square; the front is broken up into three main groupings with connecting links. The magnificent scale of the building is increased by the simplicity and austerity of the Doric order which is employed for the whole frontage. But it is in the disposition of the plan that the genius of the architect is revealed.

In the archives of the Ministère de la Cour there is a design for a Palace by B. Bajenoff, who was a pupil of de Wailly. This is an example of Classic composition in the French mood which makes its appeal by the varied interest of the plan and the masterly distribution of parts in the elevation. I have already mentioned that Clerisseau sold some of his drawings to Catherine, and take this opportunity of introducing an illustration of the model for a triumphal arch which is attributed to the talented French draughtsman (see page 93).* It is also interesting to note that Cipriani made drawings for Catherine and that the Brothers Adam designed a very elaborate case for a grand piano for the Empress. But the foremost British architect who worked in Petrograd was Charles Cameron. Granville,

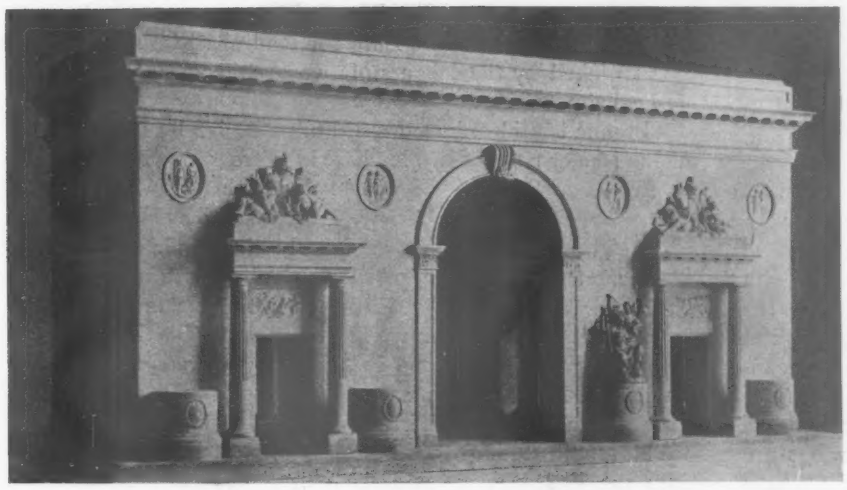
* This model is now in the Académie Impériale des Beaux-Arts.

RIVER GOD AT BASE OF ROSTRAL COLUMN, THE BOURSE, PETROGRAD.

Plate II.

CATHEDRAL OF KAZAN, PETROGRAD.
Voronikhine, Architect.

November 1915



MODEL OF A TRIUMPHAL ARCH BY CLERISSEAU.

in his guide to Petrograd, mentions "Cameron, the Scotch architect, who has left so many creditable monuments behind him in Petrograd," but this eminent authority of 1835 does not specify any of them. John Linnell Bond in 1793 exhibited at the Royal Academy of Arts in London a perspective elevation of a triumphal arch to be erected in the Crimea by C. Cameron, Esq., Architect to the Empress of Russia. This in all probability refers to the one at Bagtcheserai. Cameron was a Scotch architect attached to the last of the Stuarts in Rome. He enjoyed a considerable reputation as a designer and as an antiquary, as well as being an authority on Roman baths. Responding to an invitation from Catherine, he journeyed to Petrograd and took charge of all the works at Tsarsko-selo, where he built the Chinese Village, rebuilt the Château l'aile Zuboff, with the colonnade and the chambres d'agate. The more important of the works of Cameron were connected with the Grand Palais, but the most piquant is the blue cabinet of Catherine II in the Palace of Tsarsko-selo, the decoration of which was in part inspired by the cartoons of Raphael. Cameron had all the delicate touch of the Adam Brothers, but a far greater knowledge of antiquity; this accounts for the Pompeian element which appears in his work. It is interesting to note that Flaxman modelled some medallions for Cameron and that Josiah Wedgwood made them at Etruria. Cameron worked for others beside the Empress, for in 1781 he received a command for a palace for the Tsarevitch Paul Petrovitch and the Grand Duchess Marie Féodorovna. During the construction of this palace the Grand Duchess grew very sceptical of Cameron's medallions, eternal colourings, and what she considered transgressions against all the rules of architecture. Cameron resisted such interference, and the dispute ended in the architect having to collaborate with Brenna, Scotti, and Lamoni. The Salle Grecque in the Palais de Pavlovsk is one of the best examples of Cameron's work. The Salon of the Grand Duke in the same palace is attributed to Brenna.

A contemporary of Cameron's was Ivan Gregorovitsch Staroff, a pupil of De Wailly and Kakorinoff, and private architect to the Empress Catherine II. His work was influenced by French buildings of the period, and a study of his designs leads one to admire the ingenuity displayed in the adaptation to Russian soil of obviously French *motifs*. At Petrograd Staroff designed in 1766–90 the new Pantheon or Cathedral Church of the monastery of St. Alexander Nevsky. And in the years 1780–3 he carried out the magnificent Taurida Palace, presented by Catherine to Potemkin; it is now the hall of the Duma. In 1780 he departed from his usual methods, and carried out the Cathedral Church of St. Sophia, near Tsarsko-selo, a structure inspired by the famous model at Constantinople; this work led to his appointment as a member of the committee for building the Catholic Church at Petrograd. The marble gallery containing the Hall of St. George was begun in 1780. The throne room, his finest work, was completed in 1795. It is said that Staroff restored the Strelna Palace. He built two country houses for the Demidoff family, and many private houses in the Classic mode in various parts of Russia. For some years he was Assistant Rector of the Academy, and finally became Rector and Knight of the Order of St. Vladimir of the third class. He died in 1796. At this time the furniture and interior decoration in the palaces and houses of the nobles almost entirely reflected contemporary French taste; French furniture of the Louis Seize mode, marble clocks, Aubusson carpets, lustre chandeliers, and other *objets d'art* being in great demand. Yet the affection of Catherine II for art led her to appreciate Italian work with equal fervour.

Here it will be convenient to leave for a space our study of French architects in Russia, and turn to the reasserted Italian influence, which was in fact nothing more than a fusion of Palladianism with work of French currency.

The Cavaliere Giacomo Quarenghi was the foremost exponent of this school. He was born on September 20th, 1744, at Bergamo, and for a time studied as a painter under Mengs and Pozzi. Receiving an invitation from Catherine II, he left Rome for Petrograd, and designed the palace at Tsarsko-selo for the Grand Duke Alexander. His other works include the Guards Riding-school in St. Isaac's Square, 1780, the Institut de Demoiselles nobles, a house for Prince Paul de

THE SALLE GRECQUE IN THE PALAIS DE PAVLOVSK.
Cameron, Architect.

Gargarin, the theatre at L'Ermitage, the vestibules of the gallery of the French School of Painting, and in 1799 the Catholic Chapel for the Knights of Malta. Previous to this, in 1780, he had designed the pavilion in the English Park at Peterhof. Catherine II, when considering the development of the Quartier Vassili Ostroff, then the quarter of the lawyers and the bourgeois, decided to replace the old Bourse, which was in the Dutch style, with a new structure. Quarenghi had charge of this work, and conceived a building of cruciform shape, with a portico of granite columns; but the war with Sweden and with France interrupted the construction of the building, which for years presented the aspect of a ruin, and finally Quarenghi's design was abandoned as not being of sufficiently monumental character for the site. The Imperial Bank at Petrograd, with the beautiful screens in front, is one of Quarenghi's best works. Many of his exquisite drawings are preserved in various collections at Petrograd, and for the benefit of posterity he published *Édifices construites à Saint-Pétersbourg d'après ses plans et sous sa direction*, etc., 1810. A second book, *Fabbriche et Disegni*, Milan, was published by his son in 1821, four years after his father's death. Judging from the list of executed works and the designs for projected buildings, Quarenghi was the most prolific of all the foreign architects who practised in Russia; in addition, his versatility of designing power and refined taste entitle him to a high place in the history of architecture.

THE PERIOD OF PAUL I.

The short reign of the Emperor Paul the First, 1796–1801, was enriched by the labours of two architects, V. Brenna and I. La Peine.

Brenna is said to have carried out a design by Bazhenov for the palace or castle of St. Michael in Petrograd. He published superb engravings of the edifice under the title *Disegni dell' Imperiale Palazzo, S. Michele*. This splendid building was erected by the Emperor Paul on the site of the old Summer Palace, on the Fontanka, which was pulled down at his order. It is now the Military School for the education of engineer officers. Brenna's other works include the Obelisk in black granite, 83 ft. high, erected in 1799 in honour of the victories gained by Marshal Roumiantzoff-Zadounaisky, and the Exercising House in front of the palace. Brenna was succeeded by his pupil Rossi. In 1801 he altered the Imperial Library into the little theatre, and the following year completed the building of the second church of St. Isaac, which had been started in 1768 by Wust and Stengel. In 1814 he was made a Privy Councillor.

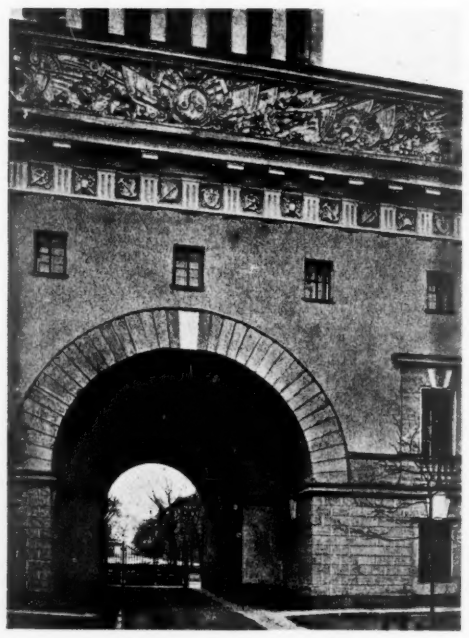
Of the career of La Peine little is known beyond two designs for grandiose monuments now preserved in the museum of L'Ermitage (see illustrations on page 97).

It will be of interest to note that few of the talented architects who laboured to improve taste in Russia amassed fortunes, or even received adequate praise for the wealth of architec-

Main Façade.

Main Entrance (Outer Face).

Central Tower.



Main Entrance (Inner Face).

THE ADMIRALTY, PETROGRAD.

Zakharoff, Architect.

tural invention with which they endowed the northern metropolis.

The fate of Rastrelli was lamentable: he returned to Italy and died a beggar. Adverse fortune dogged the footsteps of the others. Brenna ran away from Russia, and ended his days in poverty at Dresden; Voronikhine, who built the Cathedral of Kazan, terminated his existence before the completion of this building; while at their death Cameron and Quarenghi were very poor, considering the vast number of works they had been engaged upon. Cameron left no fortune at all, and Quarenghi only fifteen thousand roubles.

During the reign of Paul I the furniture used by the nobility was imported in the main from France, and followed the Directoire and Empire mode; but the examples were not always of the best character, and such as were made in Petrograd, although inspired by fine *motifs*, were but a coarse reflection of the masterpieces of French origin.

THE PERIOD OF ALEXANDER I.

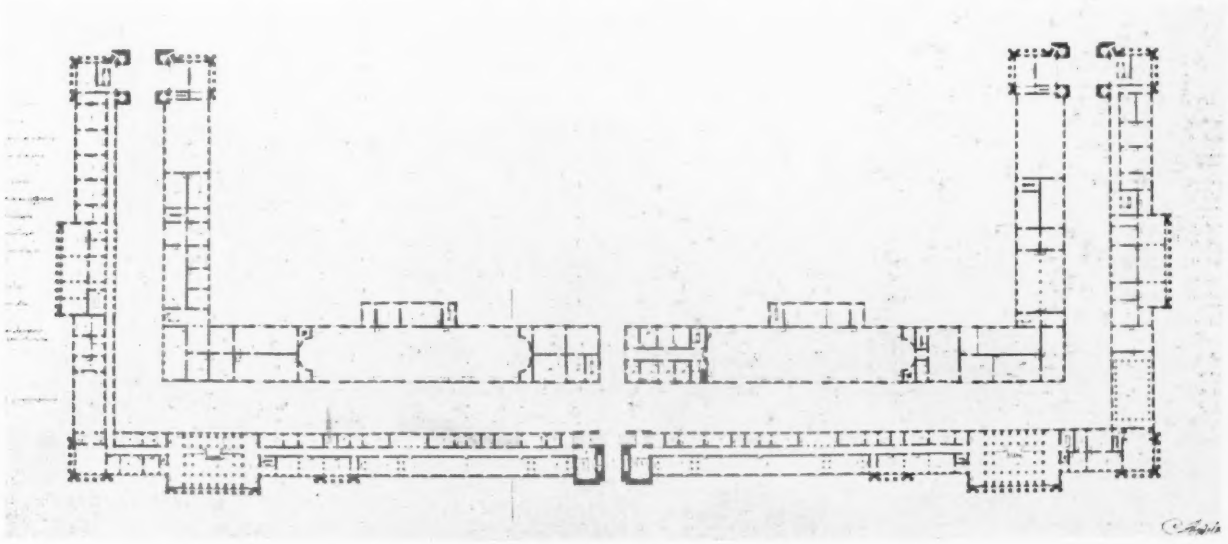
From 1801 to 1825 marks the zenith of the neo-Classic movement in Russia. Then was witnessed the full development of French artistic influence, and this in spite of the fluctuations of the Emperor Alexander for and against the domination of Napoleon and France's bid for world power. At this period, the early nineteenth century, Grand Prix designs were accessible to the Russian architects, and even those Frenchmen who journeyed to Russia were determined to perpetuate in the concrete the paper dreams of their compatriots. New buildings in a modern style and of enormous scale were immediately required to meet the changed conditions of Russian officialism, and in the works of Zakharoff, Thomas de Thomon, and the Italian Rusca, is to be seen the definite triumph of the Classic tradition as it was understood throughout Europe in those days.

The career of Adrien Dmitriévitch Zakharoff, who was born in 1766, is the first to be described. From 1782 to 1786 he studied in Paris under the direction of Chalgrin, and in due course went to Rome to complete his artistic education. His early essays in architectural design partake of a severe Classic simplicity, his church at Gatchina, of very massive character, being inspired by a study of the Rotunda of Palladio. The colossal tomb this architect projected for the Emperor Paul is also a curious design. It follows out the idea of an enormous pyramidal trunk crowned with a very small cupola.

GRAND STAIRCASE AT THE ADMIRALTY.

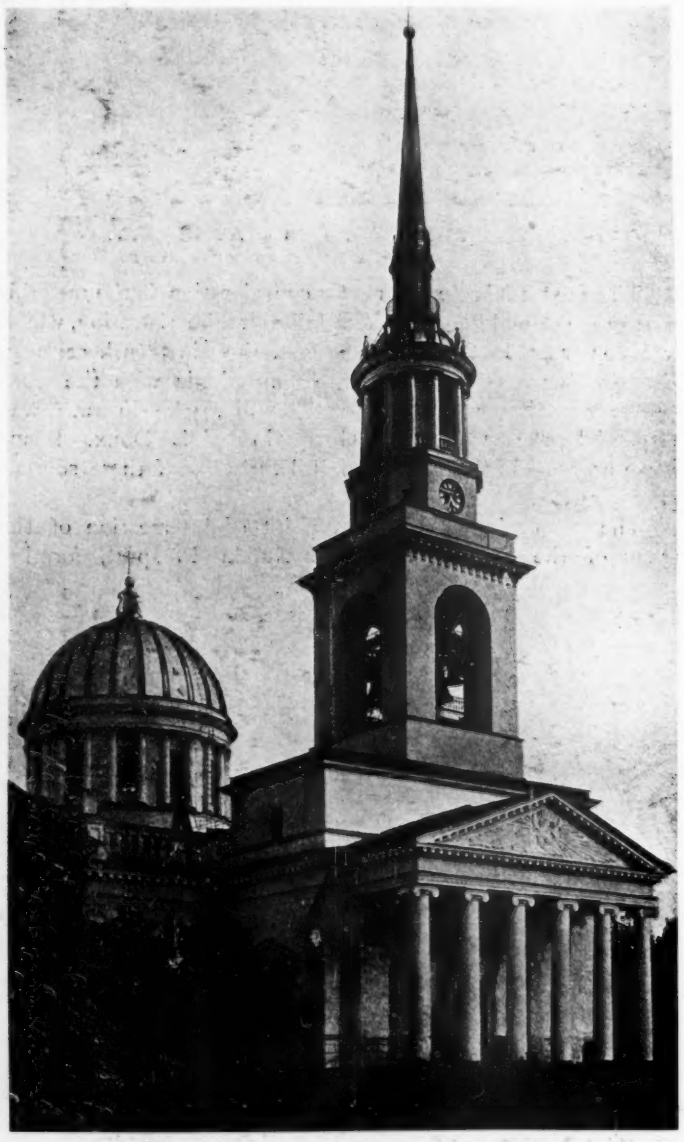
The next celebrated work for consideration is the magnificent range of buildings for the Admiralty administration, which was constructed at the beginning of the nineteenth century. Zakharoff's works in general are sympathetic with the work of the Frenchman Thomas de Thomon, who in turn was inspired by the teachings of Gondouin and Le Doux. Space alone prevents in this article a full description of these sources of inspiration.

The Admiralty stands at a point of intersection of the Quay of the Neva and of the Nevski Prospect, forming



PLAN OF THE ADMIRALTY.

a veritable topographical centre or landmark in the conventional scenery of Petrograd. The side elevations, facing respectively the Senate and the Winter Palace, are harmonious with a central portico and two colonnaded wings. Their sole ornamentation consists of mascarons, alternately representing Neptune and Amphitrite. Facing the Neva the wings are terminated by two symmetrical pavilions, each having large arcaded centre bays, decorated in bas-relief with bronze Victories. The bases of the flat cupolas to these two pavilions are surmounted with flagstaffs and interlaced dolphins. To enhance the grace of the *tout ensemble*, Zakharoff succeeded in giving the long façade a sense of unity. Few modern buildings in Europe or America rival the chaste design of the Admiralty at Petrograd, and in this magnificent building we see a noble example of the distribution of great architectural masses. A discreet use of colour outlines the grand lines of the architectural treatment. It is the finest work of the Classic style in the Russian Empire, the most perfect model of the period of Alexander's reign. But even here the vandal hand could not be stayed, for in 1871 the Minister of Marine sold portions of the open space which formed the old dockyard facing the Neva, on the pretext that the quays were no longer required; the works having been removed to the new dockyard, the internal court was not of any practical use. Blocks of hideous flats were erected between the beautiful end pavilions, completely masking the golden flèche and spoiling by their pretentious form the two lateral wings. To-day the effect of the original conception by Zakharoff is altogether ruined by the worst form of modern design.



CHURCH OF ST. ANDREW, CRONSTADT.
Zakharoff, Architect.

As mentioned in the early part of this article, the first Admiralty building was founded by Peter the Great in 1703. Zakharoff respected in every scruple the lines of the old plan, the moat and the general silhouette of the previous building; but from the standpoint of academic design the new plan is modern, and a vast improvement on the old. It is also interesting to note that Zakharoff retained *in toto* the original tower, built by Koroboff, incorporating it within his new tower over the main gateway, and allowing the original golden flèche, carrying a model of a ship in full sail, to dominate the scene. This difficult feat of design he accomplished by building a square tower about the lower part of the old one, adorned with twenty-eight columns, and arranging this square tower in the form of a gallery from which the old structure can be viewed—a truly remarkable and early instance of the scrupulous preservation of an ancient building. The design of the great monumental gate follows the *motif* of a triumphal arch, surmounted by a frieze of sculpture, where is depicted Peter the Great receiving the trident of the ocean from Neptune. Each side of the arch, at the level of the base, is embellished with two strong pedestals of granite, and on these pedestals stand two groups of three caryatides supporting terrestrial and celestial globes. The groups of statuary were executed in 1802 by the sculptor F. Chtchédrine, pupil of d'Allegrain, and rank among the best works of the time.

Having succeeded in preserving the old flèche in the new building, and thereby linking the period of Elizabeth with that of Alexander I, Zakharoff became so enamoured of the golden flèche idea that he employed it in a modified form for the upper part of the steeple of the Church of St. Andrew at Cronstadt. This famous architect's other works include the Academy of Science, 1801, the regimental barracks of Ismailovski, the sail factory at Cronstadt, and a laboratory on the Ile des Canoniers. His pupils were Martos, Melnikoff, and Kalashnikoff, who were appointed Academicians during their stay in Rome.

Zakharoff's great contemporary was a Frenchman, Thomas de Thomon, who was born at Paris in the year 1756. At an early age he was placed with an architect, and, entering the École des Beaux-Arts, gained the Prix de Rome in 1780. While in Italy, de Thomon studied painting as well as the architecture of antiquity. On his return to Paris he became architect to the Comte d'Artois, but escaped to Vienna at the time of the Revolution and took refuge in that city. In 1795 he found employment in the service of Prince Esterhazy at Eisenstadt. The old museum at Petrograd contains a design of his for some baths made at this period. Thomon passed on to Russia, where his qualities as an artist, and the fact that he was an emigrant from France, procured him many introductions to the best society. At first he employed his time painting perspectives relating to antique history, among which the Burning of Rome, in the Schwarz collection, is the best known. All the architectural detail in this drawing is obviously designed, and reflects the original treatment of detail which the famed Le Doux made popular. In consequence of his amazing skill as a draughtsman, he received many commands for buildings. Without doubt, de Thomon's work is alive with the Classic spirit; but it is a pot-pourri of the style he had studied and assimilated with such enthusiasm, and is completely removed from the pedantic groove.

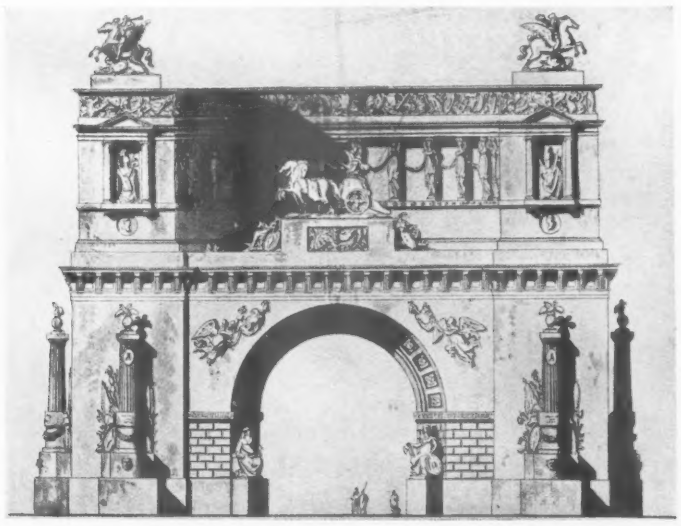
Plate III. November 1915.

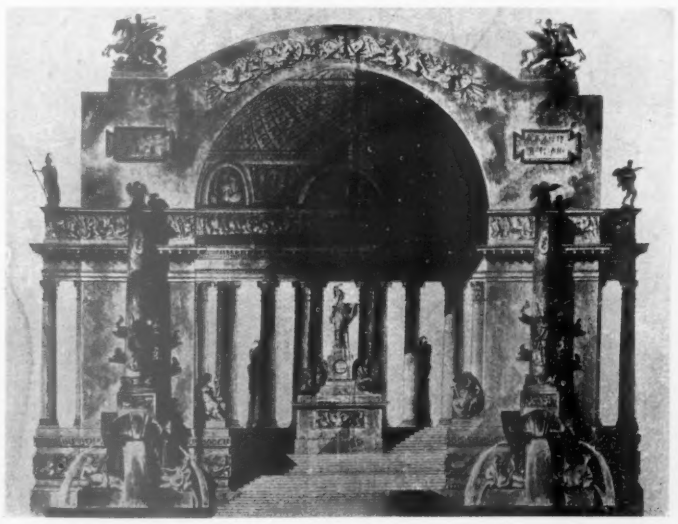
CATHEDRAL OF ST. ISAAC, PETROGRAD.

Comte Monferrand, Architect.

The most characteristic work of this ingenious man is the Bourse at Petrograd (Plate I), which he constructed on the foundations of the previous incomplete building designed by Quarenghi, and with which he incorporated some of the existing internal walls. Quarenghi's design was thrown over on account of its lack of monumental dignity, and when in 1804 de Thomon showed his *projet* to the Emperor Alexander it was at once approved, and he was commanded to proceed with the work. The design finally adopted is a rectangular building, with a strong Doric colonnade standing on a granite podium, the whole structure being placed on a vast semicircular terrace, with two flanking rostral columns, and double flights of steps leading down to the waters of the Neva. The situation for the building is the best in Petrograd, the natural prominence of the site, shaped by art to form a vast projecting bastion, giving the building, with its attendant magazines, added dignity and perfect scale. It is curious to note how de Thomon followed the precedent of Le Doux, Vaudoyer, Dufourny, and other Frenchmen, by renouncing the usual *motifs* of the Renaissance. He claimed to have attained to the purity of the Greek style; that he approached its spirit is undeniable, but the greatest feature of the Bourse is its modern conception. De Thomon was an architect who realised that architecture, to be successful, demands something more than a correct disposition of the usual attributes of columns, entablatures, doors, and mouldings, the indiscriminate use of which deceives so many designers. He recognised the subtle nature of the problem at the outset, and, weighing all the possibilities, caught the spirit of the advantageous site, imbuing his design with that maritime character which is its great charm. From the plan to the exquisite detail of the rostral columns, every part displays that pure Classic simplicity which is only found in great work. The portico facing the semicircular quay is crowned by a colossal statue armed with a trident, and supporting figures. The Bourse, built at a period contemporary with the Madeleine in Paris, is the chief work of the Empire style in Europe. It is reminiscent of the mighty Doric temple of Poseidon, at Pæstum in Sicily: but it does not plagiarise a single feature of the Greek colonial prototype. The unique composition of this structure, its spirited theme and refined strength, entitle it to a place in the history of nineteenth-century architecture comparable with St. George's Hall at Liverpool and the San Carlo Theatre at Naples. The building was practically completed in 1811, and it was formally opened by the Emperor in 1816. Investigation of the early French Grand Prix designs of the third quarter of the eighteenth century shows to what extent de Thomon was influenced by the spirit of his fellow-students' works. Bergognon had prepared a Projet d'une Banque Nationale in 1782; Pierre Benard a Projet d'un Palais de Justice, and a Projet d'une Bourse, which received a medal in 1782; Tardieu's Projet du Trésor Royal secured the Grand Prix in 1788, and previous to this, in 1782, Tardieu had received a medal for his Projet d'une Bourse pour une Ville Maritime. But it fell to the lot of de Thomon to interpret the spirit of these designs into a real monumental structure of wonderful decorative simplicity. Owing to the difficulty of obtaining good building stone in the vicinity of Petrograd, the architect was compelled to employ brick and stucco for the major portions of the Bourse. He profited by the rich decorative effect given by the usual treatment of stucco in Petrograd, and made a contrast in colour betwcen the white of the

DESIGN FOR GARDEN GATES, BY FELTEN.





DESIGNS FOR MONUMENTS TO ALEXANDER I. AND CATHERINE II. BY LA PEINE.

columns, the architraves, cornices, keystones, and triglyphs, and the delicate grey tint of the metopes, the general wall surface, and the spandrels of the arch in the pedimented attic.

De Thomon's other works include the Magasins des Suifs, the improvement and part reconstruction of the Great Theatre, the mausoleum of the Emperor Paul, the column to Peter the Great at Poltava, the old theatre at Odessa, and other minor works. Many of his schemes for buildings are now preserved in different collections at Petrograd. He published a volume of his designs, *Plans et Façades des Principaux Monuments construits à Saint-Pétersbourg* 1806–8, and *Traité de Peinture*, in eight volumes, in 1809. He died in Russia in the year 1814.

The career of André Nikiforovitch Voronikhine comes next in the sequence of the neo-Classic tradition in Russia. This talented architect was born in 1759 in a village of the government of Perm, a serf of Count Strogonoff. The nobleman took an interest in the young peasant who showed artistic inclinations, and in the year 1777 he placed him with Bagenoff and Kazakoff, the most celebrated architects of their day in Moscow. Count Strogonoff subsequently sent him to make the grand tour and to study the art of antiquity in Italy. In 1784 Voronikhine accordingly set out together with Romme, the preceptor of the Count's son. While in Rome he studied painting, architecture, and various sciences, returning to Petrograd in 1790, where he became Professor of Architecture. He was selected by the Emperor Paul I to design the Cathedral of the Mother of God of Kazan at Petrograd, a building inspired by St. Peter's at Rome, with a colonnade after the manner of Bernini (see Plate II). This fine building was restored in 1830. In 1802 he reconstructed the grand terrace at the Strelna Palace, and later the colonnade in the gardens at Peterhof. He also designed several villas at Gatchina and Pavlovsk, and many country houses for Count Strogonoff. He died suddenly in 1814.

In the work of Ludwig Rusca, an Italian born in 1758 at Agno in Canton Ticino, may be noted the swing of the pendulum towards Palladian models, although the general trend of architecture on a large scale still followed French precedent. Rusca, like many other of his countrymen, found his way to Russia. At Petrograd in 1800 he completed the Imperial Public Library, repaired the Tauride Palace and furnished it in six months after the fire of December 28th, 1803. In 1804 he designed the picture gallery adjoining the Winter Palace, as well as the theatre. In 1813 he was engaged on the church of the Skorbyashtnek or S. Vierge des Souffrances. At Moscow he designed the barrack for the regiment of Astrachan, with its hospital; at Czerkash, the capital of the Cossacks of the Don, the cathedral, and other buildings; and a mosque at Tiflis. In 1810 he published a folio volume, *Recueil des Dessins de Différens Bâtimens*, which was printed at Petrograd. This work gives designs for the barrack for the Regiment des chevaliers gardes, the Corps d'écuries of the Court at Petrograd, and houses for noblemen and others in the neighbourhood of that city. He terminated his career in 1822 at Valenza, near Alessandria. Many of his original drawings are now preserved in the archives of the Ministère de la Cour.

Another Italian, Carlo Rossi of Naples, was his contemporary and successor. Rossi appears to have been a pupil of Brenna. His chief claim to recognition among those artists who added to the lustre of the northern metropolis is to be found in the group of Government buildings, the Chancelleries of the General Staff, l'État Major, erected in 1832;

L'ÉTAT MAJOR AND ALEXANDER COLUMN, PETROGRAD.
Carlo Rossi, Architect.

but certain details of this design, particularly those connected with the central archway, leave much to be desired. Rossi also designed the imposing Alexandrovsky Theatre, which contains many of the features of the famous San Carlo Theatre at Naples, but little of the telling simplicity for which the latter structure is noted. Between the years 1819 and 1827 he executed the Military Gallery in the Winter Palace, and the magnificent palace of the Grand Duke Michael. Rossi laboured consistently to continue the neo-Classic tradition; but the period was late, and the decline of taste was already becoming marked in Russian social life. The quadrantal portions of l'État Major are dignified and noble, and a favourable idea of their effect can be gained from a study of the unspoiled portion of Nash's Quadrant in Regent Street. Many of Rossi's designs are preserved in Petrograd, and show the breadth of view this architect entertained towards the treatment of civic art.

The next architect is B. Stassoff, by some considered to be the son of Staroff, who studied at the Royal Academy, Petrograd. He travelled in France and Italy, and on his return to Russia in 1818 carried out the Triumphal Arch at Tsarsko-selo (in iron), and many other works at Petrograd and Moscow; the casernes on the road to Pavlovsk; and at a later date the Narsky Gate from a design by Quarenghi. Stassoff is said to have rebuilt the Winter Palace with Brulloff in 1838–9.

In the person of Comte Monferrand the Russians secured a French architect of acknowledged merit and great enterprise, as well as an accomplished draughtsman. His claim to distinction rests on that much maligned building, the Cathedral of St. Isaac (Plate III), one of the largest and certainly the most expensive modern churches in Europe; but notwithstanding its advantages of site and expensive construction it has many defects in design. In the year 1818, after several attempts had been made to secure designs from various architects, the Chevalier de Monferrand was called upon. He studied the design of St. Peter's at Rome, St. Paul's in London, and the Panthéon at Paris, and his design included the best ideas of Bramante, Wren, and Soufflot. For forty years Monferrand superintended the construction of the cathedral, and lived to see it completed and to take part in the dedicatory service in 1858. He died shortly after.

In spite of all the architect's care and consideration of detail, the Cathedral of St. Isaac does not show the supreme constructive skill of Wren's masterpiece. (The constructive parts of the dome are of cast and wrought iron.) Space forbids an analytical description of the building being entered upon here, but reference to the illustration will show the defects, which are most apparent in the lower part of the structure and in the treatment of the cupolas and double attic.

Mention must be made at this stage of the Brothers Adamini, who are not to be confused with the Brothers Adam. They were distinguished architects of Petrograd, their chief work being the Catholic Church at Tsarsko-selo, of which the first stone was laid in 1825.

Granville, the English doctor, in his excellent guide to Petrograd published in 1835, mentions the name of A. Menelas, a Scotch architect from Edinburgh, whom he met, and who acted as cicerone during his visit to several buildings at Tsarsko-selo. Menelas worked under Cameron, and filled for many years the office of Imperial Architect attached to the palaces of Tsarsko-selo and Peterhof. He erected the palace of Alexandrovsky, the church, and several private houses. But he fell into the vice of designing in exotic styles, of which the Egyptian became his favourite source of inspiration.

The superintendence of the rebuilding of Moscow after the fire of 1812 was entrusted to Cavaliere Domenico Gilardi, an Italian of Montagnola. He received his early training at Milan, and in due course proceeded to Russia. Caros, another Italian, carried out extensive works at Moscow, including the Cirque Impérial, or Théâtre Marie. Witberg, who projected schemes for the Church of St. Sauveur at Moscow; Thon, a German, who designed a mighty staircase with attendant sphinxes for a quay on the Neva; Brulloff, who worked in the French manner; Plavoff and Choustoff, complete the list of architects who continued the tradition. It is also interesting to note that, with the exception of work by Thon and Leo Von Klenze, Russian architecture of the period under discussion is singularly free from the German influence.

With regard to the minor works of the period of the Emperor Alexander, many follow the designs published by Krafft.

Both furniture and movables were imported from France, or made in Russia after Empire models, in which case the designs lost some of their original freshness and became Russianised; but the contact with French ideas was in the main a wholesome influence, and one which tended to keep the tradition alive during the second half of the nineteenth century.

It has been my privilege during the study of this absorbing subject to investigate illustrations which contain many ideas applicable to the needs of to-day. I have read the descriptions of Petrograd by Storch and Granville. In imagination I have paced the quays and promenades by the Neva, and, aided by stereoscopic views, I have enjoyed the architecture of a city which is commonly supposed to be devoid of Classic taste. Fergusson wrote about the architecture of countries he had never seen by merely referring to the line drawings of Durand, Quarenghi, and Rusca; Professor Cockerell and the scholars of his day were conversant with the scope of Russia's acquired architecture; and recently the French have prepared learned treatises on the subject; but until the advent of the present War, with its compelling interest for geography and the study of other peoples, Russia and its wealth of art has been misunderstood in England. It would be egregious folly for English architects to continue to study the architecture of England alone, or to presume that the only method of developing civic art can be found by emulating the works of America. One of the many functions of the War has been to open our eyes to the fact that we are allied to the Continent of Europe; and although the sea separates this island from other great countries, it provides the natural highway for cosmopolitan intercourse. The study of Russian architecture is an all-important one, for it presents a larger view of the French, Italian, and English traditions without which our knowledge of the extent of the neo-Classic is incomplete. In the past we have been far too self-centred, too content to accept and profess to admire the early crudities of insular versions of Classic form, too conservative to inquire into the methods of our neighbours.

The history of even one phase of Russian art cannot be adequately dealt with in the pages of an article: the subject is so vast that it refuses to be compressed in so many thousand words. Granville in his light description of a journey to and from Petrograd, made in the days of horse-traction, found two volumes all too small for his purpose. I have only attempted to sketch the phases of Classic architecture which two centuries of building have proved suitable to the beauty of a city far removed from the sunny lands in which that type originated. In succeeding articles I shall deal with the palaces and country houses, and shall treat of the modern aspirations of the architects of Russia, to whom we are united in a common cause.

CURRENT ARCHITECTURE.

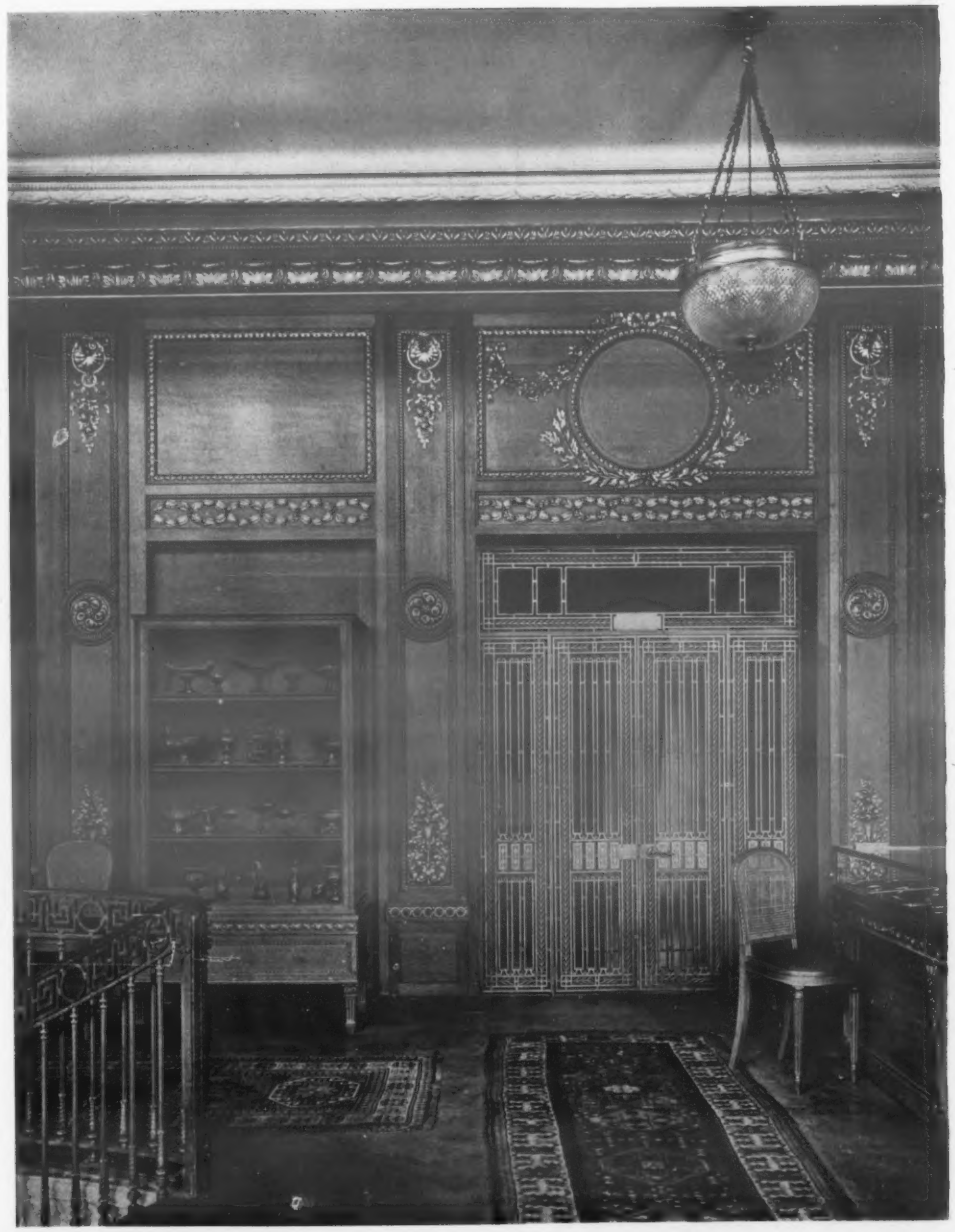
MAPPIN & WEBB'S NEW PREMISES, REGENT STREET.

DESPITE the War, which has so largely interfered with general building operations, the rebuilding of Regent Street proceeds apace. Regarding the work as a whole, we cannot help feeling deep regrets for what is passing away. Regent Street as Nash left it was the most delightful thoroughfare in the metropolis—a bright, sunny street whose stucco face took on a fresh skin of paint every year, thus acquiring an air of perpetual youth and gaiety. With the advent of the Piccadilly Hotel, the old order of things in the Quadrant began to pass away. The late Mr. Norman Shaw was called in by the Crown, who are the ground landlords, and the design which he evolved was eventually carried out. This design, embracing a heavily rusticated façade, with tall arched openings for the shops, gave rise to much protest on the part of the shopkeepers. We ourselves have no sympathy with that attitude which is so commercial as to swamp all considerations of architectural design in a great London street, but we are nevertheless in agreement with those who claim that the treatment adopted for the shops in the Quadrant part of the Piccadilly Hotel is not a treatment which meets the reasonable requirements of shopkeepers. In our opinion, this design burkes the issue. The window space provided is not adequate, and there can be no doubt that the intervention of wide stone piers has a serious effect from the shopkeepers' point of view, as these piers not only take up a large amount of space, but also tend to interrupt the continued interest of the passer-by in what is displayed in the windows.

When the necessity for rebuilding Regent Street to meet modern conditions became inevitable, the proper thing for the Crown to have done at the commencement was to confer with the shopkeepers, to obtain a full statement of their requirements, and then to have secured a uniform design for Regent Street which made full provision for window space. As things have developed, all hope of a fine architectural effect in the street has gone. The new buildings which are springing up at various points differ wholly in character, and the eventual result will be that Regent Street will have lost the architectural unity which Nash gave to it, and, instead, there will be a miscellaneous collection of expensive façades; and no matter how good individual buildings may be—there is a fine building, for instance, on the west side just below Conduit Street—the total effect of the street thus allowed to develop is bound to be unsatisfactory.

One of the latest buildings to be completed is No. 172, the new premises of Messrs. Mappin & Webb, Ltd. The architect is Mr. J. J. Joass, F.R.I.B.A. The building has a steel frame with a stone façade of five storeys, the design corresponding to

NEW PREMISES FOR MESSRS. MAPPIN & WEBB, REGENT STREET, LONDON.
J. J. Joass, F.R.I.B.A., Architect.



Photos: "Arch. Review."

NEW PREMISES FOR MESSRS. MAPPIN & WEBB, REGENT STREET, LONDON.

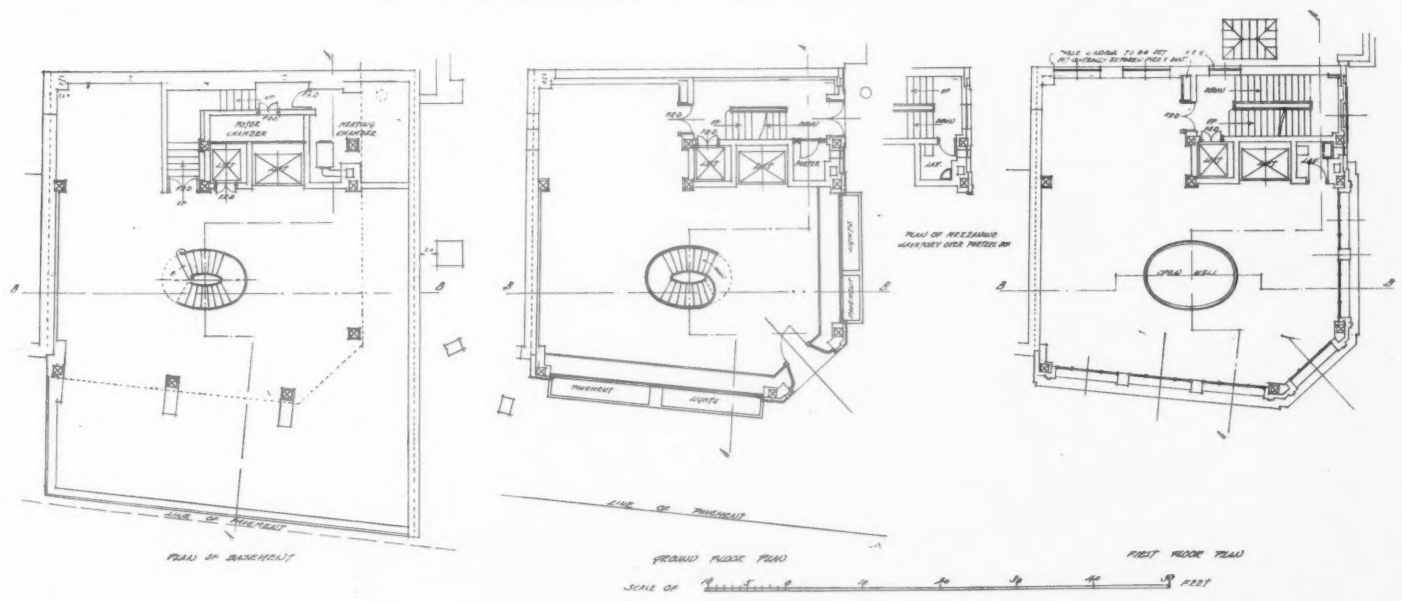
J. J. Joass, F.R.I.B.A., Architect.

the scheme for Regent Street which has been more or less decided upon by the Crown. Messrs. Mappin & Webb occupy the whole of the building, but from an architectural point of view the chief interest centres in the shop on the ground floor. The accompanying illustrations show this. It is a striking piece of design, and the colour scheme is very harmonious. The shop front itself makes full recognition of the requirement for a large amount of unbroken window space, the openings being framed in with marble, and the windows fitted with bronze frames. The embellishment of the interior is Louis XVI in character, the design being based upon work in the Petit Trianon, and the showcases being all modelled on well-known pieces of French furniture of this period. The walls are panelled with oak bleached to an antique tone, the carved ornaments and mouldings being gilt. The counter cases and chairs are also of oak, and the floor is spread with a number of rich carpets. In the centre of the space is an elliptical balustrading around the staircase which leads to the showroom on the lower ground floor, the balustrading being lacquered to an old gold colour, and the steps and landings of the staircase carried out in white marble. The walls of the showroom are lined with statuary marble, and the space under the pavement and street has been utilised to the utmost. On the first floor is a showroom devoted to leather goods, the finishings here being in mahogany. A sumptuous passenger lift serves the three shop floors, a staff lift serving all the other floors of the building. The upper floors are occupied entirely by the administration departments of the firm, and are characterised by the same completeness and attention to detail which is evident in the public departments.

The general contractors were Messrs. Holland & Hannen. The steel frame was supplied and erected by Messrs. Redpath, Brown & Co. The shop fronts and fittings were carried out by Messrs. Courtney, Pope & Co., Ltd., and the steel and bronze window frames by Messrs. The Crittall Manufacturing Co., Ltd.

SHOP FRONT, 172 REGENT STREET, LONDON.
J. J. Joass, F.R.I.B.A., Architect.

Messrs. C. Mellier & Co. executed the ceiling, panelling, counters, and showcases in the ground-floor shop; The Bromsgrove Guild the elliptical staircase, lift grilles, and cage; and Messrs. J. Whitehead & Sons the marble lining to walls and stairs. Messrs. Howard & Sons supplied the parquet for basement, ground, and first floors. Messrs. Burt, Escaré & Denelle, Ltd., executed the electric-light fittings; Messrs. Allen & Co. the main stair railings; and Messrs. Singer & Co. the outside railings. Lifts were installed by Messrs. Smith, Major & Stevens, Ltd.; the heating and ventilating was carried out by Messrs. Comyn, Ching & Co., Ltd.; and the electric-lighting installation by Messrs. Higgins & Griffiths. A tube cash system was installed by the Lamson Pneumatic Tube Co., Ltd.



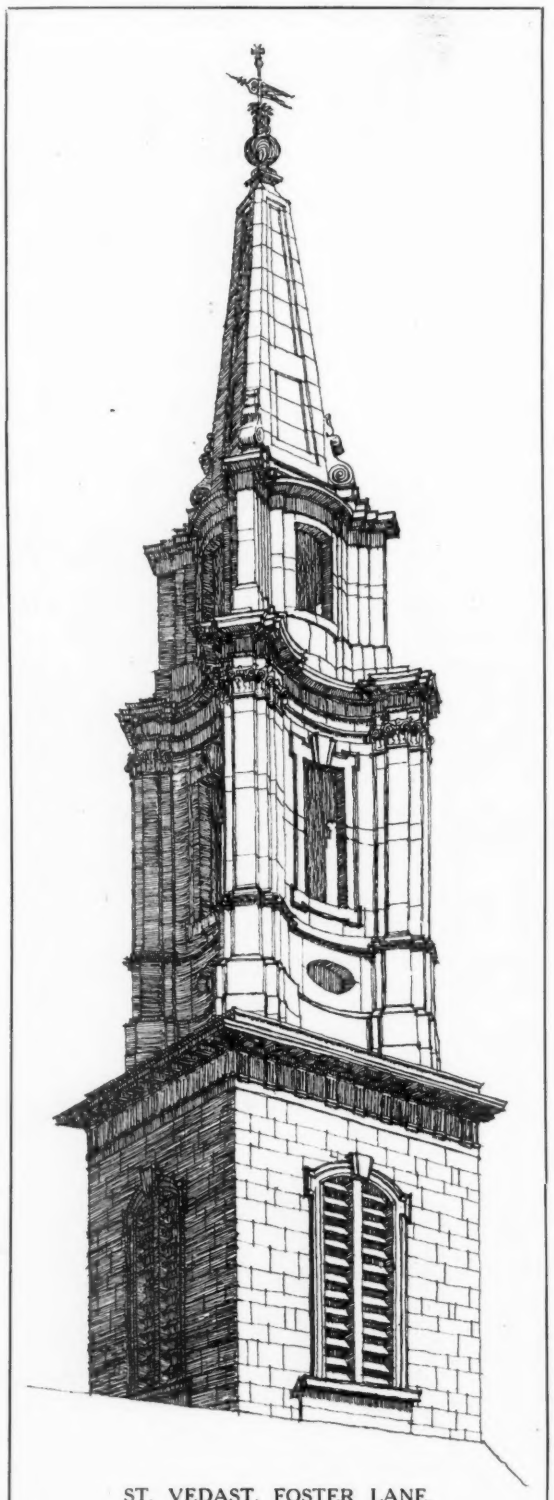
THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—I.

By G. E. FRANCIS.

IN England there has been evolved an architectural feature —the Renaissance spire or steeple—which is unique in all the phases of its development. The Renaissance architects of Italy and France never used anything in the nature of a spire (for the Italian campanili cannot be regarded as such, being isolated towers perfectly plain until within a few feet of the top, where some architectural treatment is indulged in): they relied either on the dome as a dominating external feature, or on the alternative of carrying up the west front of their churches as a wall to mask the roof behind. It was left to that extraordinary inventive genius, Sir Christopher Wren, to make a first attempt at that most difficult architectural problem, the design of a Renaissance spire. For one man to originate, as he did, a new feature in a particular architectural style—the problem being to give a Classic version of a Gothic feature—and at the same time to deal with an extraordinary number of differing cases, is really astounding, and the feat is the more remarkable because of the fact that not one of Wren's spires can be pronounced a failure, while many of them have never been surpassed. His pupils and successors pursued the development of the theme he had originated, and their combined efforts have given to London an unequalled collection of Renaissance spires and steeples.

The spire was a dominant and successful feature in the Gothic style, and it is quite natural that the question should have arisen in the mind of a Renaissance architect as to the adaptability of such a feature to his own manner of design.

The position of the tower in the plan of the church proved a very vexed problem. Of Wren's designs it can be said that in every instance he carried up his towers and steeples *outside*, direct from the ground, in full view, complete from base to terminal. But almost all his contemporaries, pupils, and successors placed their towers *within* the church, the external wall of the latter forming one of the sides of the tower, and the whole wall being then masked by a portico of some kind. This is a matter on which there has been considerable divergence of opinion. Thus, opposed to Wren and his school are such men as Gibbs, Hawksmoor, James, and Dance, two of whom at least must be admitted to be very little inferior to Wren himself. Gibbs in particular was very successful, if not so original, in his treatment of steeples, and in his "Book of Architecture" he gives the general guiding principles which he deemed it desirable to follow in dealing with this problem. Hawksmoor struggled after originality in design, and produced in the case of Christ Church, Spitalfields, an example of a Renaissance tower and spire which is of extreme interest.



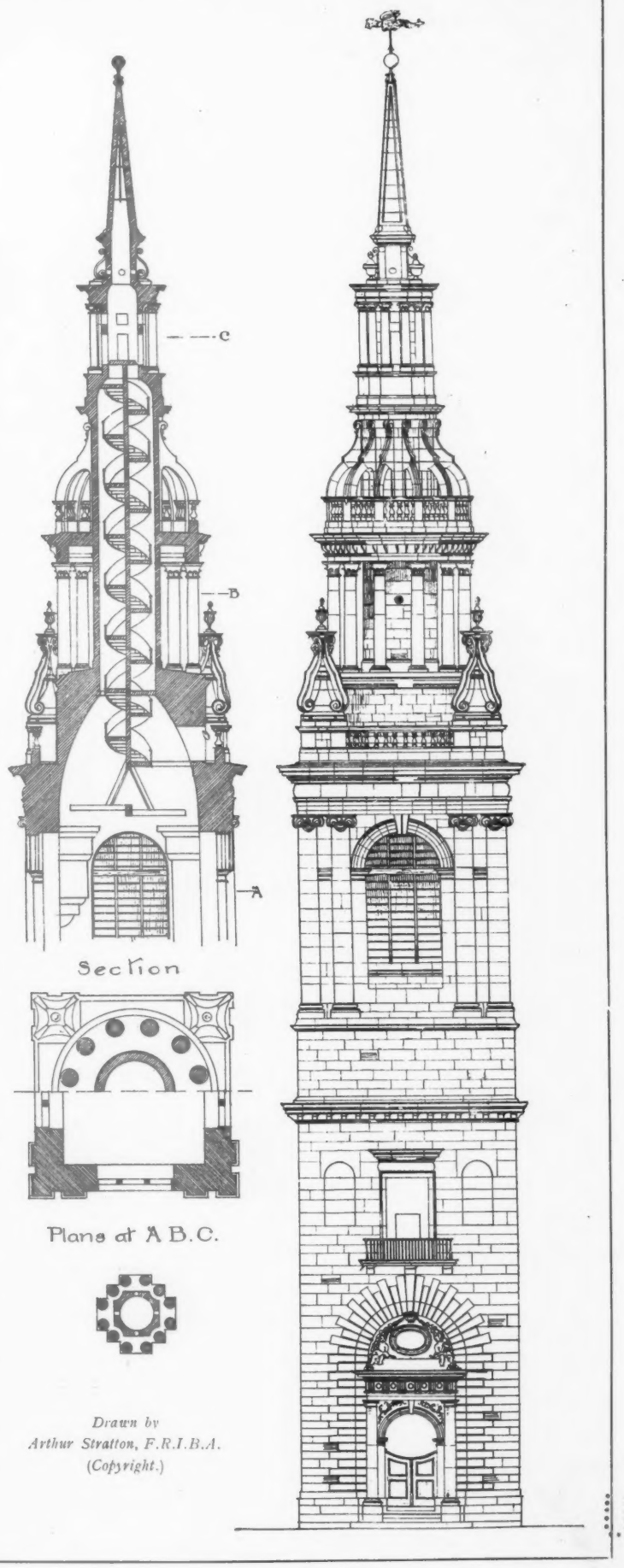
ST. VEDAST, FOSTER LANE.

Drawn by G. E. Francis.

In forming one's own opinion of the relative merits of the two schools of Renaissance spire-builders, judgment needs to be based on an investigation of particular cases.

Taking Wren, it is a matter of singular importance that to find a true classical portico as erected by him presents some difficulty—in fact, as already indicated, it may be said that he never attempted to combine a portico and a steeple in one composition. In numerous instances he has placed his steeple on the axial line of the church, but it always stands well out from the main body of the building, while by avoiding the portico he escaped the troubles, if they may be so called, of other architects. He had, moreover, to deal with very trying sites; and, whilst this only resulted in continued examples of his genius, it may have exercised some considerable influence on the point in question. Realising the improbability of his buildings ever being seen externally as a whole, Wren may have decided to make his tower and steeple a complete composition in itself, and in one instance he has even entirely detached it from the main body of the church.

Taking Gibbs and his contemporaries, we find first of all that these men almost invariably enjoyed far greater facilities in the matter of site. In some cases their churches stand on an enclosed green, while others occupy an island site enabling a view of the whole composition to be obtained. Moreover, architects by this time were becoming thoroughly conversant with the works of the Italian Renaissance, both through the medium of books and by actual study. A symmetrically disposed plan appears to have been considered essential, while in every instance a classical portico of some kind was adopted: first, true Classic pedimented porticoes; later, modifications of these, usually semicircular on plan. The



Drawn by
Arthur Stratton, F.R.I.B.A.
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Plate V.

November 1915

TOWER AND STEEPLE OF ST. MARY-LE-BOW, CHEAPSIDE, LONDON.

Sir Christopher Wren, Architect.

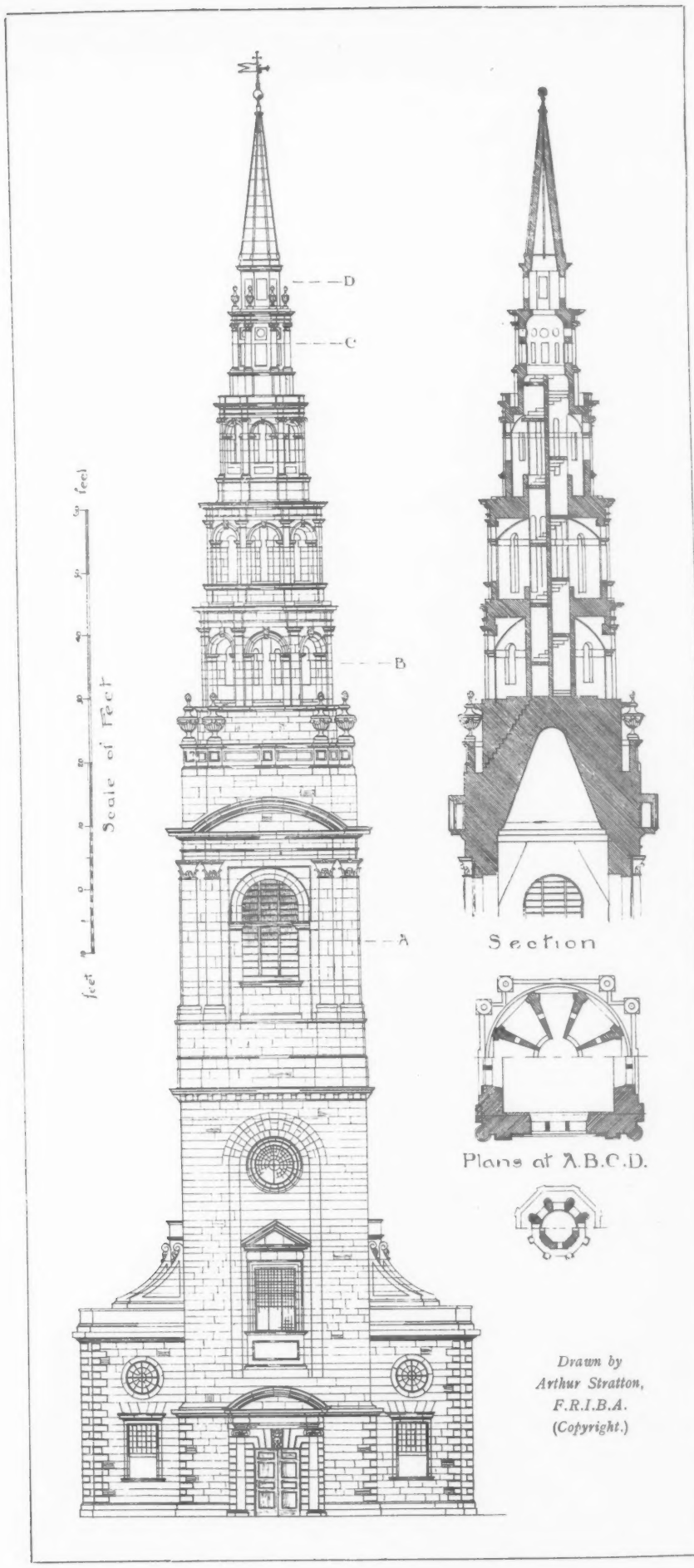

Plate VI.

November 1915.

TOWER AND STEEPLE OF ST. BRIDE'S CHURCH, FLEET STREET, LONDON.

Sir Christopher Wren, Architect.

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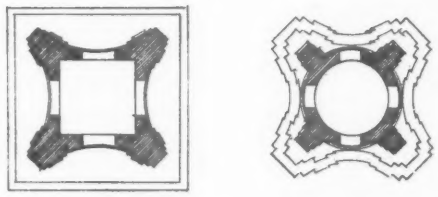
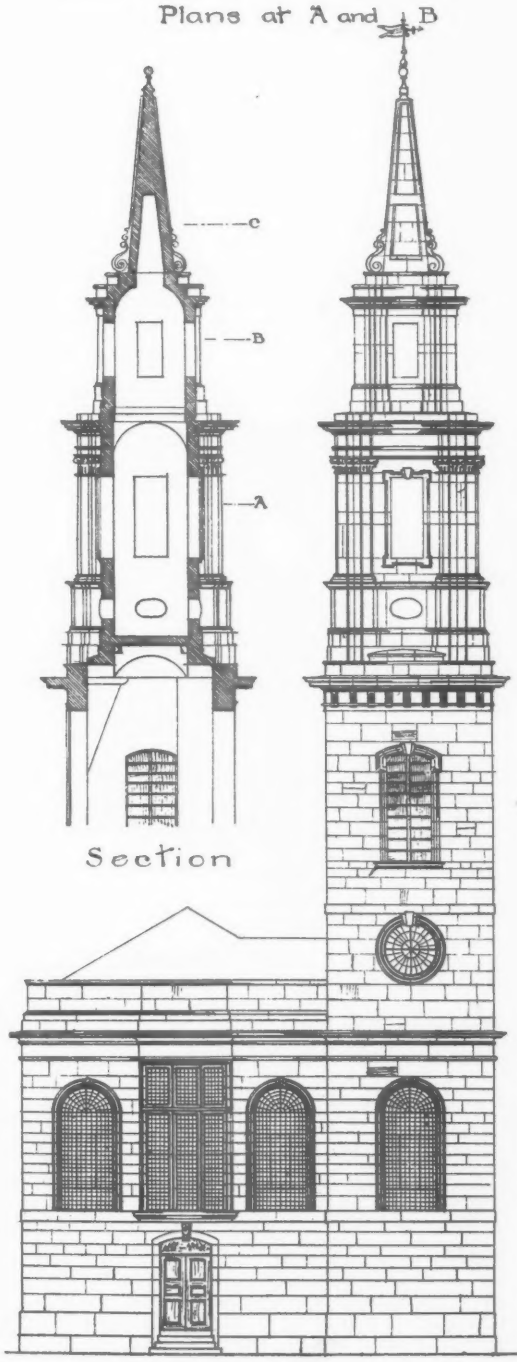
Plan at C.



Plans at A and B



Section

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TOWER AND STEEPLE OF ST. VEDAST, FOSTER LANE, LONDON.

Sir Christopher Wren, Architect.

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difficulty which these architects had to contend with was, that whereas Classic enthusiasm demanded a portico, a spire was also considered a necessary and desirable feature, and was bound from the commencement to dominate the whole design. Thus the disposition of these two features constituted the architectural problem, which was almost unanimously solved by placing the tower and steeple within the lines of the church, and letting it rise through the roof from behind the portico. This solution has been deplored by some, and it has been suggested that a better alternative would have been to place the tower and steeple at the side of the church. But the effect of this on an open site like St. Martin's-in-the-Fields is difficult to imagine. Hawksmoor attempted it on what is now a somewhat enclosed site at St. George's, Bloomsbury, and the impression created here is that either feature might easily be dispensed with: the portico is complete in itself, and without the spire would embody the principles of Greek and Roman temples; similarly, by removing the portico and placing the spire over the entrance, the whole beauty of the spire would be made manifest. How interesting, then, it would have been if only Wren had been commissioned to erect on an open site a church combining portico and steeple!

Several attempts were subsequently made to effect a compromise between the two features, whereby, while retaining a portico, the spire base was brought forward from the body of the church into the portico itself. This certainly makes support

ST. MARY-LE-BOW, CHEAPSIDE.

ST. BRIDE'S, FLEET STREET.

for the spire visible from the ground upwards; but the portico becomes a segment of a circle on plan, with a consequent loss of the pediment, and degenerates into being what is really an encircling colonnade. While this arrangement may be considered an advance on the earlier forms, it still leaves something to be desired, the cutting of the spire into two parts by the entablature of the encircling colonnade failing to give the satisfaction of a complete view of the whole spire.

Gothic architecture is peculiarly applicable to spire design, the feature in this style, broadly speaking, consisting of a square tower on which is placed a colossal tapering octagon. The treatment of the Renaissance steeple presents greater difficulties, as classical architecture cannot be said to lend itself readily to this purpose. Assuming a square base, the architect finds that while a plain pyramidal form is impossible, it must be the fixed ideal to approach this outline as nearly as possible, and in order to accomplish this aim it is necessary for the steeple to be built up by means of a number of diminishing stages. The result in profile is a series of gigantic steps forming distinct breaks, and on the severity of the breaks depends the number of the stages. Regarding the matter on plan, it is obvious that the breaks will assume their greatest proportions on the diagonal lines of the square, and as the actual steeple is always judged on a partial diagonal view, advantage is taken of the stages to change the plan from the square to some other sequence of forms. Starting with a square base, the "natural constructive sequence" of changes in plan would appear to be (1) the square; (2) the octagon; (3) the circle; and (4) the pyramidal terminal. Thus, as soon as the circular stage is reached, all the radii are equal in length, and the breaks consequently are of equal severity.

Although by following out some such methods as these the magnitude of the break may be reduced to a minimum, yet the eye is conscious of it, and a feeling of disappointment and unrest is created. In order, therefore, to further mask these divisions, other manipulation is necessary, and several solutions have been attempted. The most common form is that in which vases or urns are employed. Gibbs, in particular, used them in profusion on his steeples, while Wren was wont to indulge in them to a considerable extent. They certainly fill up the gaps caused by the breaks between the stages, and are to that extent successful, but they can only really be considered a poor expedient. Wren adopted a better means in several instances, at St. Mary-le-Bow especially; here he wielded classical details with extraordinary ability, moulding them into the most fantastic yet beautiful shapes, his adaptations of the console form being amazingly successful. Vases look commonplace indeed when compared with such work as this.

Still another means has been resorted to. In practically every example it may be seen that the entablatures are broken out over either columns or pilasters. By this means the horizontal severity of the lines in the entablatures is checked, and the required vertical tendency is accentuated. Wren and Gibbs in several cases adopted the novel expedient of using entablatures segmental on plan, and in this way they certainly eased the severity of the horizontal lines to a great extent.

In the treatment of the Renaissance steeple both the square and the circular plan have been used for the whole. With the square plan, as might be expected, excessive breaks occur, the composition having a disjointed appearance, while with the circular plan the result shows that the tendency is to produce a minaret-like effect. Another method adopted with some success is one in which the diagonals are preserved and emphasised, a contrast to the usual mode of procedure, which is to curtail them. The angles are treated with either pilasters or columns, the four main faces of the square being pushed back, and kept either flat or else treated in the form of a segmental curve. Succeeding stages are treated in a similar manner, being gradually decreased in size, and the whole crowned by a cupola or a pyramid. This system has several points in its favour: the necessity for vases is eliminated, the diagonals being curtailed by systematic and gradual means; the entablatures are not broken up, but, being also curved on plan, produce the minimum check to the eye; the projecting buttress-like angles are clean and sharp, and may be made of good contour, while the curved faces connecting them admit of very fine shadow effects.

With such a feature as a spire, expressed support, support real and apparent to the eye, is most essential, and nothing will satisfy this condition so well as starting from the ground, and building up with forms which express support and flow from stage to stage without apparent effort, making a true and beautiful outline, at the same time affording no check to the eye or to the understanding until the top is reached. The nearest approach to this ideal is St. Mary-le-Bow, Cheapside.

When, on the other hand, the base of the spire is within the church, it rises through the roof, and the spire is bound to lose in scale; moreover, the effect of it rising out of the church with no apparent foundation is restless and unsatisfactory. When, however, the large square base is seen growing up from the ground, strength and support are apparent to the eye.

Wren was fully aware of the value of a plain square base, which he adopted in every instance, but it is probable that an additional reason for his concentration of ornament on the upper parts of his towers and his steeples was because the sites were so shut in. To-day, with buildings three times as high as those of Stuart London, this want of space around Wren's churches has been accentuated to such an extent that one is only able to gain views of his towers along narrow streets, and in some instances the churches are so confined that their presence is hardly detected at street level. It is an unfortunate fact that there is not a single church designed and carried out entirely by Wren of which a complete and open view can be had. St. Clement Danes, in the Strand, is the sole exception, and this is not wholly Wren's work, the steeple having been added by Gibbs.

Existing London Churches with Steeples and Spires by Sir Christopher Wren.

St. Laurence Jewry, Gresham Street	1676
St. Stephen's, Coleman Street	1676
St. Nicholas Cole Abbey, Knightrider Street	1677
St. Swithin's, Cannon Street	1678–9
St. Anne and St. Agnes, Aldersgate	1679–80
St. Mary-le-Bow, Cheapside	1680
St. Stephen's, Walbrook	1681
St. Peter's, Cornhill	1681–2
St. James's, Garlickhithe	1683
St. Mildred's, Bread Street	1683
St. Benet's, Paul's Wharf	1683–4
St. Martin's, Ludgate Hill	1684–5
St. Mary Abchurch, Abchurch Lane	1686
St. Margaret Pattens, Rood Lane	1687
St. Edmund King and Martyr, Lombard Street	1689–90
St. Margaret's, Lothbury	1690
St. Augustine and St. Faith, Watling Street	1695
St. Dunstan's-in-the-East	1698–9
St. Vedast's, Foster Lane	1697
St. Bride's, Fleet Street	1700
Christ Church, Newgate Street	1704
St. Michel Royal, College Hill	1713
St. Magnus, London Bridge	1705
St. Paul's Cathedral (western towers)	1710

OTHER LONDON CHURCHES WITH RENAISSANCE STEEPLES AND SPIRES.

St. Clement Danes, Strand	1714	...	James Gibbs. (Tower by Wren 1680.)
St. Mary-le-Strand	1714–17	...	,,
St. Martin's-in-the-Fields	1721–66	...	,,
St. Alfege, Greenwich	1711–18	...	John James.
St George's, Hanover Square	1713–14	...	,,
Christ Church, Spitalfields	1714–19	...	Nich. Hawksmoor.
St. Paul's, Deptford	1712–30	...	Thomas Archer.
St. Botolph's, Bishopsgate	1725–9	...	James Gold.
St. Giles's-in-the-Fields	1731–33	...	Henry Flitcroft.
St. Leonard's, Shoreditch	1736–40	...	George Dance, senr.
St. James's, Clerkenwell	1792	...	James Carr (steeple rebuilt by W. P. Griffith).
St. Anne's, Soho	1803	...	S. P. Cockerell.
St. Pancras, Euston Road	1819–22	...	Brothers Inwood.
St. James's, Spa Road, Bermondsey	1820–30	...	Savage.
St. Matthew's, Brixton	—	...	Porden.
Holy Trinity, Southwark	—	...	Francis Bedford.
St. John's, Waterloo Road	1824	...	,,
St. Marylebone, Marylebone Road	1816	..	Thomas Hardwick.
St. Mary's, Bryanston Square	1824	...	Sir Robert Smirke.
St. John's, Horselydown	—	...	John Nash.
Christ Church, Stafford St., Marylebone	1825	...	Philip Hardwick.
Holy Trinity, Osnaburgh St., Marylebone	—	...	Sir John Soane.
Christ Church, Albany Street	1836	...	Sir Jas. Pennethorne.

ST. MARY-LE-BOW, CHEAPSIDE.

It is fitting that to the originator of such a feature as the Renaissance steeple should be accorded the honour of producing the most perfect example of its kind. Looking at the tower and steeple of Bow Church (Plate V) one is conscious of no check, no abrupt change, from base to summit. From the base the walls rise plain and square to the belfry stage, where a pilaster treatment is adopted with the usual entablature and balustrading over. It is here that the abrupt change in form is made; for, rising from within the tower, and masked by inverted scroll ornaments, appears a circular stylobate supporting the delightful open peristyle with its circular entablature and balustrading. Within the peristyle is a stone cylinder 11 ft. in diameter, buttressed by consoles of beautiful form and carrying in turn a columnar lantern with pyramidal termination. As an example of scientific construction the design is no less arresting. The walls of the tower are exceedingly thick, the upper part of the belfry stage being brought to the octagon by massive moulded corbels. From the top of the octagon springs a dome having an eye in the crown, the joints being non-radiating, whilst the upper surface is finished flat, forming the floor of the peristyle. The circular stone core rests on the dome and is buttressed up by the circular peristyle of columns and consoles, the weight from the lantern and spire being in this manner carefully distributed. The steeple was repaired by George Gwilt in 1820, when red granite was substituted for the worn Portland stone in the columns and entablatures of the lantern stage. The height is 225 ft. to the dragon on the top.

ST. BRIDE'S, FLEET STREET.

Early in the nineteenth century a scheme for opening out the view of St. Bride's Church from Fleet Street was carried out by J. B. Papworth; but modern rebuildings have supplanted this, with the result that no proper view of the tower and steeple is now possible. The square base rises plainly to the belfry stage, where a somewhat unusual Order treatment is to be seen, inasmuch as columns are used at the angles instead of pilasters (Plate VI). The deep blocking course with its solid balustrade is returned over the pilasters instead of over the angle columns thus cleverly curtailing the diagonals, and with the further aid of vases the eye is gradually carried over the complete change of plan which is now made. Rising from within the deep blocking course is a circular drum, which acts as a base for the steeple proper. This comprises four stages practically identical with one another, being simply erected on a graduated diminishing scale. The plan for each stage is an octagon, having a pilaster at the intersection of adjacent faces, such faces being treated with an arcaded Palladian "motif," while the entablatures are broken over each pilaster, thus overcoming what would otherwise have been a number of very severe horizontal divisions. The avoidance of too marked a diminution in diameter between consecutive stages has resulted in a steeple of great height—226 ft.—making it the highest in London. Originally it was 8 ft. higher, but after being struck by lightning in the eighteenth century it was unwarrantably reduced to this extent. In order fully to appreciate the merit of the design a careful study is necessary, for the longer one looks the more one sees to admire. Although designed on severely classical lines, yet the whole composition is original, and the succession of dark open spaces rising one over the other, diminishing in size as they approach the top, does by insistence force the eye to follow them as they soar upwards, in spite of the entablatures marking each storey, and thus the *motif* justifies itself and the monotony at first apparent is lost. Usually so free in his works, the severity of the design would make one think that Wren's imagination and extraordinary inventive capacities were for some reason not exercised in this instance. Was it owing to his having matured in his art, as Mr. Blomfield suggests, with the resultant adoption of a rigid and severe classical style, thereby throwing off the lightness of touch which characterises St. Mary-le-Bow; or was it because he sought to achieve a constructive triumph? One might be led to the latter conclusion quite readily, for the construction of this steeple differs from anything attempted either before or since. Up to the crown of the belfry windows the walls are extremely massive and square on plan, but at this level flat-faced pendentives are formed, the octagon being brought to the circle by a heavy ring of stone. From this ring springs a conical dome which has non-radiating or flat joints to within a short distance of the crown, where it is abruptly rounded off. This dome is exceedingly thick, the masonry externally (showing as the circular drum which rises from within the blocking course) forming the base of the steeple proper. Built up on the platform of the drum is the core of the central staircase, from the outer shell of which buttress walls radiate to each angle of the octagon, and are vaulted over one to the other, so as to form the ceiling above. This construction is repeated throughout all the stages. Walking up the central staircase one is impressed with the apparent strength and stability of the whole structure, for pressure on one side or face must of necessity be taken up in all parts of the steeple. The only cause for wonder is that all this stonework is standing on a dome which in spite of its flat joints and steep pitch must exert enormous pressure outwards on the walls below; it has, in fact, been found necessary to connect the opposite walls of the tower just below the springing of the belfry windows by means of large iron tie-rods. But whatever was Wren's dominating idea in evolving the design, St. Bride's is, both from the point of view of architecture and construction, clearly the work of a master.

ST. VEDAST'S, FOSTER LANE.

St. Vedast's, Foster Lane (Plate VII), presents in many respects marked contrasts. It is a composition in which the square, the convex, and the concave occur, arranged with buttress-like angles, resulting in a strong, pleasing, and distinctly original

achievement. The tower is, as usual, square to the top of the belfry stage. Above, instead of the angles being curtailed they are preserved and developed by the aid of pilasters into buttress shape, the main faces of the square being set back in the form of a concave curve. This is repeated in the next stage, except that the four main faces are made convex, but at the same time are kept well behind the angles. Above the cornice of this stage is a small base from which rises the pyramidal terminal. The main effects of such a treatment are, that the difficulties usually experienced in curtailing the diagonals without undue abruptness are largely decreased; the necessity for vases is avoided; the angles are strongly defined and of good contour, the ascent being graduated; while the curved and broken entablatures afford the minimum check to the eye: at the same time the sharp lines and curved faces throw shadows both hard and soft; and the whole scheme in this way produces a very successful result. The construction of the tower differs, necessarily, from the usual methods employed by Wren. Flat-faced corbelling pendentives are formed in the upper part of the belfry, from the top of which segmental arches are thrown one to the other, thus forming a platform pierced at the centre. On this platform stands the first of the upper stages, which is perfectly square internally, all the masonry being massed at the angles. Near the top of this stage true pendentives are formed to carry the upper portion, which is circular internally and is corbelled over at the top to support the superstructure, liberal recourse being made to iron bands at this point. Once above the belfry stage, the steeple is entirely open to the weather, and consists really of four big inclining angle buttresses held in position by the comparatively shell-like walls.

(*To be continued.*)

CARVED WORK IN BELGIUM.

THE drawing reproduced on this page shows some examples of carved work of the Renaissance period in Belgium. Much work of this character was fashioned for the embellishment of guild-halls and churches in the sixteenth and seventeenth centuries. It is very rich and flowing in design, and shows a blending of the craftsman's fancy with the architect's general theme. There is a fine balustrade of this kind in the Church of St. Michel at Louvain, dated 1666. The Brewers' Hall at Antwerp, a detail from which is given below, was erected in 1585.

Drawn by W. Godfrey Allen.

1064

Plate I.

December 1915.

BATTLE MONUMENT, WEST POINT, NEW YORK.

McKim, Mead, and White, Architects.

MEMORIALS OF WAR.—VII. AMERICAN.

(*Continued from p. 78, No. 227.*)

IT has been stated that "America has no history worth speaking about." This, however, is a very fallacious assertion. Not only does it obscure our sense of proportion in estimating the progress of the great Republic, but it overlooks the enormous, though silent, influence which America has exerted upon the peoples of Europe for nearly two centuries. America was destined to be great by reason of her immense natural resources, which, in turn, encouraged a colony of settlers of mixed races and caused a redistribution of wealth, without which no community can flourish. For the purposes of this article we are mainly concerned with the early struggles of the Americans, and by summarising the notable events of the seventeenth, eighteenth, and nineteenth centuries we shall endeavour to explain the rise of the Republic to the rank of a first-rate Power.

There is an abundance of material to draw upon, from the chronicles of the Pilgrim Fathers to the histories compiled by Mackay and Bancroft. To a degree, American history is an echo of our own insular progress; indeed, despite emphatic denials from across the Atlantic, America is the oldest British Colony, although the influx of vast armies of emigrants of all nationalities has gradually absorbed the original stock and vulgarised both character and language.

What a wealth of romance is bound up with the history of the earliest inhabitants of the Continent—the North Americans or Red Indians of Mongol extraction; and how fascinating is the evidence that adventurers from Norway voyaged to the Atlantic shores early in the tenth century, although no traces of their permanent settlements are known. It is possible that some vague rumour of these early adventures reached the ears of Columbus before he made his four voyages in quest of treasure and discovery. It was left, however, to his follower, Amerigo Vespucci, to explore the coasts of Mexico and to give his name to the whole Continent. At the close of the fifteenth century the Cabots sailed along the east coast from Salvador to Cape Hatteras, and the shores of the Gulf of Mexico and modern Florida were visited by the Spaniards Pineda, Ponce de Leon, and Ayllon. The early part of the sixteenth century brought other adventurers; French settlements were made along the St. Lawrence, and Spanish settlements in Florida and the north.

At the instigation of Raleigh, in 1585, three years before the Armada was launched against England, a party of English colonists went out and founded the colony of Virginia, in honour of Queen Elizabeth; but this expedition was ill-starred. It was not until the year 1607, after many disasters, that the colonising of this tract by the English was successfully accomplished.

The next attempt to settle in America made by the English was the outcome of religious persecution in their native land. In 1620 the band of Puritans, "The Pilgrim Fathers," sailed from Plymouth in the *Mayflower* to found what were later the New England States. The settlement of Massachusetts followed soon afterwards, and by the middle of the seventeenth century five hundred miles of coast settlements were governed by the Puritan emigrants. Loyalty to Cromwell and the Commonwealth was a feature of the period, but when the Restoration became an established fact, and especially under James II, numerous attempts were made to overthrow these democratic institutions. All such machinations were furiously opposed. We must also take note of the fact that parallel to the Puritan colonisation of the north-eastern seaboard Lord Baltimore had in 1632 founded the Roman Catholic colony of Maryland, which eventually became Protestant in feeling.

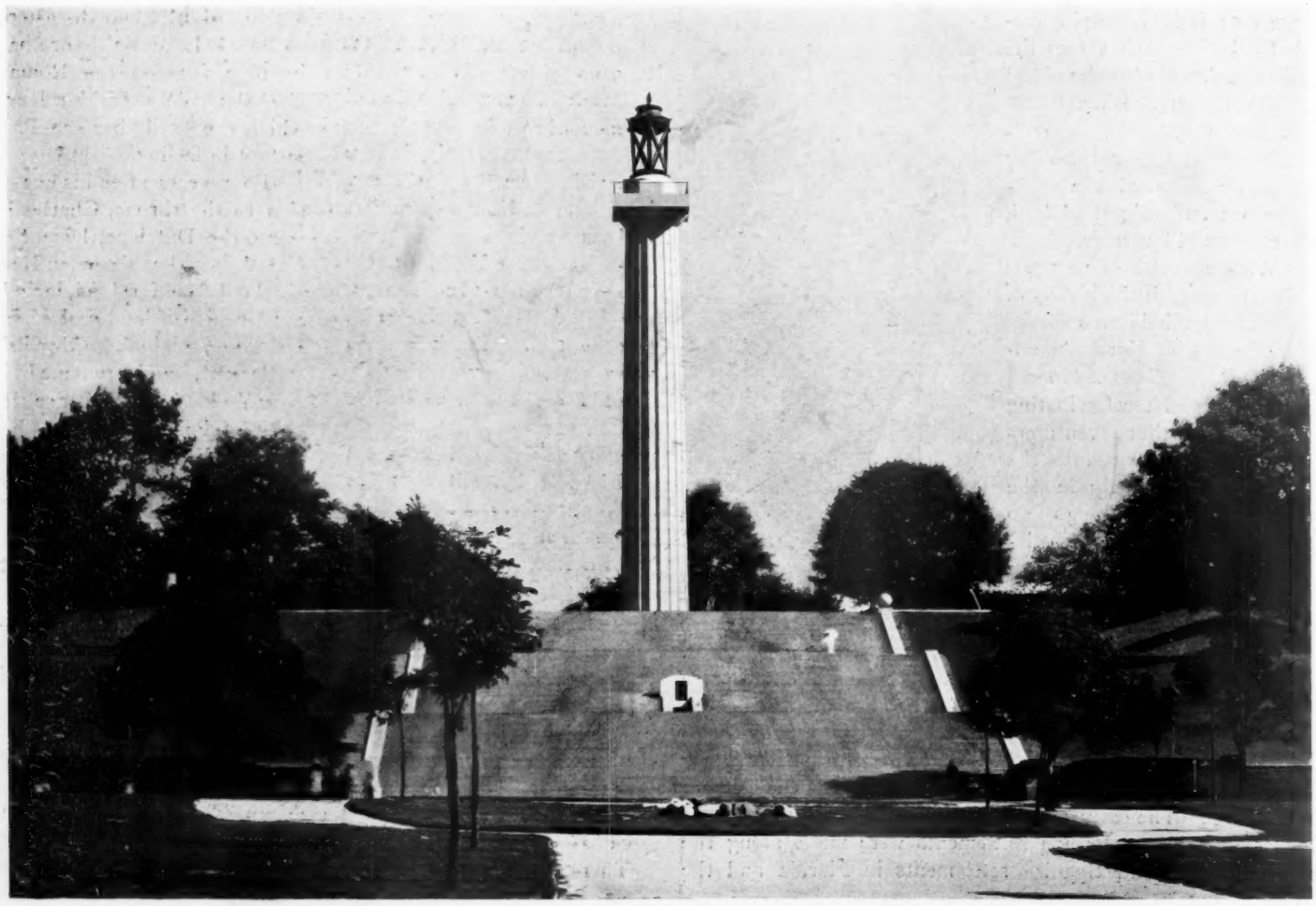
STATUE OF "LIBERTY," NEW YORK HARBOUR.
Bertholdi, Sculptor. R. M. Hunt, Architect.

Four years after his accession to the throne, Charles II seized the Dutch settlement of New Amsterdam, between New England and Maryland, including the strip of land east of the Delaware, originally a Swedish settlement, and renamed it New York. The Quaker settlement of Pennsylvania was begun by William Penn, who founded his capital at Philadelphia. By 1688 the English colonies extended almost completely along the eastern coast. At this time French fur-traders and Roman Catholic missionaries, among whom was the famous explorer Champlain, had been busy exploring the great lakes, and planting settlements in Canada. They had also made discoveries along the Mississippi.

The first half of the eighteenth century was the great Colonial period, when the English flourished, and the number of immigrants from England and Germany was enormously increased. This epoch witnessed the adoption of slave labour in the South and the founding of an efficient system of education in the middle colonies and the New England States. There was occasional friction between the colonies on questions of boundaries. In 1732 Spanish opposition was encountered regarding the founding of Georgia, which the labours of John Oglethorpe successfully brought about.

In 1744 war broke out between England and France concerning the Austrian succession, and found an echo in the American Colonies. The New England colonists, fired by racial and other motives, took Louisburg, the capital of Cape Breton. This town was restored by the treaty of Aix-la-Chapelle, but intermittent fighting still went on. At Franklin's call in 1754 the representatives of the English colonies met to draw up a plan for their mutual defence, and in 1755 an English force under Braddock captured Nova Scotia and Acadia, finally distributing the French settlers among the other colonies. In the poem "Evangeline" Longfellow deals with this action, in which George Washington won distinction. In 1757 hostilities were renewed; General Wolfe entered the mouth of the St. Lawrence and Forbes acquired Fort Duquesne, the site of modern Pittsburg. The fall of Quebec ensued in 1759, when both leaders, Wolfe and Montcalm, perished in the battle; and Montreal and Canada came under English domination. The Peace of Paris in 1763 ceded Canada, French Louisiana, and West Florida to England. East Florida was given up by Spain in exchange for Havana and what was left of Louisiana to the west of the Mississippi.

The preceding war contained the germs of separation from the Mother Country. It had left the colonies short of men and money, but its lessons had proved what a small, well-disciplined force could do under capable leaders. England had expended £14,000,000 on the war, and she sought by additional taxation to increase her sources of revenue. The sugar tax and the Stamp Act, requiring all newspapers and legal documents to be stamped, was indignantly received in America, but no notice of the just protests was taken by George III and his advisers. In consequence rioting became general. The Stamp Act was repealed in 1766, but this did not ameliorate the grievance felt by the colonists. Further taxation was resorted to in 1767, and, as a precautionary measure, British troops occupied Boston. In 1773 the "Boston tea party" incident occurred, when 340 chests of tea were thrown into the harbour, and in the following year Congress entered another protest against taxation. Both Pitt and Burke made eloquent appeals in the House of Commons in favour of the colonists, but Parliament refused to give way. Meanwhile, war became inevitable. The first skirmish took place at Lexington, and the first engagement followed at Bunker Hill, which, although a victory for the British, was morally a defeat, by reason of the great loss of life among the troops. The colonists chose Washington as their commander-in-chief, and he proceeded to organise an army with great success. In 1776 he compelled the English to evacuate Boston, and led his troops against New York. Several victories followed, and Congress threw off allegiance to England. In June of the same year a committee was formed to draw up a declaration that the colonies were "Free and Independent States"; and on July 4th, 1776, the Declaration of Independence was unanimously adopted. In the meantime Howe was dispatched from England with reinforcements and various offers of indemnity on submission. The colonists refused his terms, and were defeated at Long Island, as well as suffering other misfortunes.



PRISON SHIP MARTYRS' MONUMENT, BROOKLYN, NEW YORK.
McKim, Mead, and White, Architects.

Washington, however, at the end of the year surprised and defeated the English forces at Trenton, and at the beginning of 1777 the chances of a victorious issue for the colonists arose. The aid of France was solicited, and the British, under General Burgoyne, were forced to make a capitulation at Saratoga. Several other engagements followed with varying fortunes for either side. In 1780 events were going against the colonists. Cornwallis took South Carolina and defeated Gates near Camden. This was followed by further British victories in the Southern States; but the career of Cornwallis was cut short in 1781, for he and his forces were beleaguered at Yorktown, in Virginia, and, reinforcements not arriving, he was forced to capitulate on October 19th, 1781. In 1782 England was obliged to recognise the independence of the United States. From this date America entered upon her second phase, that of a great Republic. Washington was asked to become King, but he disdained the offer, accepting the Presidency instead. The new seat of government was fixed at a federal city to be arranged for the purpose between Maryland and Virginia, and the formation of a constitution was entered upon. In 1793 Washington was re-elected President. In 1795 another war with Great Britain was narrowly averted. In 1797 Washington made his historic farewell to Congress; he died two years later.

Under the Presidency of his successor, John Adams, war with France seemed likely to occur; in fact an action between two frigates took place, but peace was hastily concluded. Thomas Jefferson followed Adams in office. In 1807 extreme annoyance was caused in America by the assumption by Britain of the right to search neutral vessels, American shipping being injured both by the Orders in Council and the Decree of Milan. Under James Madison the second war with England broke out. It was formally declared in June 1812. An American invasion of Canada failed, but in a number of brilliant frigate actions at sea the English were defeated, until the famous naval duel between the *Shannon* and the *Chesapeake* resulted in a British victory. The British in this war took, burnt, and sacked Washington, and but for the fact that the troops were worn out by the long struggle in the Peninsula, the war would have had further decisive results. The Treaty of Peace was signed at Ghent a few days before the Americans achieved a victory at New Orleans.

In 1817 Monroe succeeded Madison in the Presidential chair. Among his other acts the "Monroe Doctrine" is perhaps the most efficient and most striking tribute to his labours.

From 1825 to 1859 there ensued a period of political unrest, which was overshadowed by the problem of the blacks. In 1859 John Brown, an anti-slavery fanatic, made a raid into Virginia and seized an arsenal. He was hanged by the Government, but his action alarmed the slave-owners. The rise to power of Abraham Lincoln, a strenuous opponent of slavery, brought affairs to a momentous issue, and through the welter of Civil War modern America was formed.

MONUMENT TO GENERAL SHAW, BOSTON, MASSACHUSETTS.
McKim, Mead, and White, Architects.

MONUMENT TO GENERAL LEE AT RICHMOND, VIRGINIA.
Mercié, Sculptor.

On the accession of Lincoln the Southern States seceded from the Union. The North determined to resist, and in 1861 hostilities were begun by the South at Fort Sumter. Many long and bloody battles followed, including Antietam in September 1862 and Gettysburg in July 1863. In 1863 Lincoln issued his famous proclamation of Emancipation, and in the same year Grant captured Vicksburg. In 1864 Sherman marched from Chattanooga through Georgia to the sea with his army singing "John Brown's Body" for a marching tune, and in the same year the *Alabama* trouble led to friction between England and the Northern States. The war between North and South was practically ended when Lee surrendered at Appomattox on April 9th, 1865. But the assassination of Lincoln was the price paid by this patriot for his fearless courage.

From the close of the Civil War until 1898 home political questions mainly occupied the American people, but in this year the misgovernment of Cuba by the Spaniards aroused indignation in the States, and the battleship *Maine* was dispatched to Havana, where it was mysteriously blown up—a fact attributed at the time to Spanish treachery.* During the ensuing war with Spain portions of the Spanish fleet were destroyed at Manila and Santiago. The Treaty of Paris gave Cuba its independence, and the Philippines and Porto Rico were handed over to America.

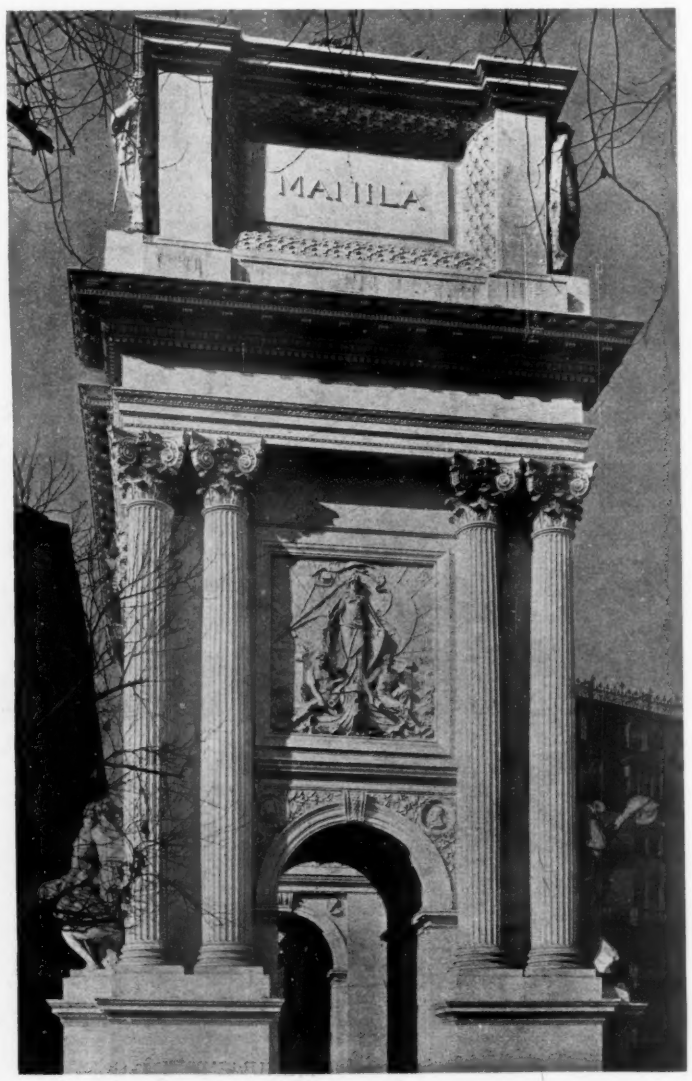
Recent events in the United States are too familiar to be recounted, but it must be mentioned that the old Colonial spirit is fast yielding to a Teutonic aptitude for business, and that the fusion of every type of European stock with the native element presents a difficult problem for the administration to adjust.

In the foregoing sketch we have attempted to outline the main events of America's record. The progress of her architecture and the scope of her commercial enterprise is well known, and in a marked degree is to be seen reflected in contemporary achievement in England. The accompanying illustrations show some of her modern war memorials.

Among the early examples is the Battle Monument at Baltimore, shown on page 112. This monument, 55 ft. high, including the statue allegorical of the city, was erected in 1815. It is the work of Capellano, an Italian sculptor. At Baltimore also is a great monument to Washington, designed by Robert Mills and erected in 1817. It consists of a Doric column of white marble 140 ft. high, 20 ft. in diameter at the bottom, and 14 ft. at the top. A statue of Washington surmounts it and can be approached by a staircase in the column. In this class of design must be also included the several large obelisks which were erected in the United States during the first half of the nineteenth century.

Bertholdi's gigantic statue of "Liberty" (see illustration on page 107), although not strictly a war memorial, is symbolic of the struggle for Independence, and merits inclusion here on that account. Its execution is masterly, but it owes its success partly to its advantageous site on Bedloe's Island at the entrance to New York Harbour.

The *motif* of a triumphal arch has been used for many war memorials in the United States. The finest is the Washington Arch in Washington Square, New York, by McKim, Mead, and White (see page 113). This elegant structure follows Chalgrin's Arc de Triomphe, though miniature in size when compared with the great Paris example. Its chief attributes consist in the noble proportions of its mass and the extreme beauty of the detail. Another fine arch (Paul P. Cret,



DEWEY ARCH, NEW YORK: EAST SIDE.

* Recent investigations proved, however, that the explosion occurred in the ship's magazine.

Plate II. December 1915.

THE "MAINE" MEMORIAL, NEW YORK.

H. Van Buren Magonigle, Architect. Attillio Piccirilli, Sculptor.

architect) is that erected at Valley Forge, Pa., in memory of officers and men who fell in 1777–1778. The Soldiers' and Sailors' Monument at Brooklyn, New York (J. H. Duncan, architect; F. W. MacMonnies, sculptor), is not a satisfactory composition, the disposition of the sculpture groups in relation to the architecture being unhappy in effect.

The triumphal arch erected by the National Sculpture Society on the occasion of Admiral Dewey's return to New York after the Spanish War was a temporary structure of plaster, built in two months. This arch, with the attendant columns and pylons, was the result of co-operation between twenty-five sculptors and architects. The design was based on the Arch of Titus, but was made deeper. It was built primarily for the display of sculpture, but the designers did not allow the architectural scheme to be subordinated too much. The general effect of this attempt at architectural street decoration was convincing, although much of the sculpture lacked in elegance and savoured of Exposition work. It was a matter of regret that owing to some unfortunate misunderstanding the Admiral was not taken through the arch during his State

ALLEGHENY COUNTY SOLDIERS' MEMORIAL, PITTSBURG, PENNSYLVANIA.

Palmer, Hornbostel, and Jones, Architects.

reception. One man in the crowd of sightseers very pointedly exclaimed "What was the use of building a 40,000 dollar arch if they did not take Dewey through it?" We illustrate this design of a temporary structure (page 110) to show how possible it is to have a good plaster *motif* in place of the usual cardboard representations which serve for public functions in this country.

The beautiful Shaw Monument, the joint product of McKim, Mead, and White and Augustus Saint-Gaudens (page 109), represents an incident of the Civil War. It was erected to the memory of General Shaw and members of the 54th Regiment. Saint-Gaudens delayed the work for a very considerable period, as he considered it to be his masterpiece. It was finally completed in 1902.

Another notable equestrian monument is the particularly fine one erected to the memory of General Robert Lee at Richmond, by the French sculptor Mercié. In this design (illustrated on page 110) the spread of the pedestal is excellent, though the decorative columns are superfluous.

Among columnar monuments of recent date, those by McKim, Mead, and White—the Battle Monument at West Point (Plate I) and the Prison Ship Martyrs' Monument at Brooklyn (page 108)—should be studied as examples of refined taste and bold execution. The Battle Monument at West Point was erected to the memory of officers and men of the Regular Army of the United States who fell during the War of Independence. It is, we think, one of the very finest monuments of its kind erected in modern times. Usually when tall columns are adopted for commemorative purposes they have an air of detachment and incompleteness, but in this example at West Point no such impression is given. The site itself is remarkably striking, and the architects have taken the fullest advantage of it in the setting of the column. A graceful Victory on a ball surmounts the whole, while pairs of cannon on either side of stone balls add much interest to the platform. The names of the honoured dead are grouped between reversed torches on the circular base, and an inscription on the shaft proclaims the occasion for the erection of the monument.

THE BATTLE MONUMENT, BY CAPELLANO (1815).

The Mausoleum to General Grant in New York, by J. H. Duncan, is another very striking war memorial in America. It follows the classical model of the Mausoleum of Halicarnassus, with certain modifications.

The Soldiers' Memorial erected by Allegheny County at Pittsburg, Pennsylvania (illustrated on page 111), is also of mausoleum type. In it, however, an attempt has been made to combine a monumental *motif* with a utilitarian concert hall, and, like all such attempts, it is not successful. Outwardly, the design assumes the character of a mausoleum, while within it fulfils the functions of an assembly room. The resulting effect on a discerning mind is far from satisfactory. A monument to soldiers must be consistently a monumental pile; if it is contrived for practical purposes it loses some part of its character, and fluctuates dangerously near the *banal*. Reference to the illustration of the exterior will show the difficulties experienced by the architects in treating the entrance doors and exits, as well as other faults which exist in the exaggerated metal cheneau and roof apex. Our readers will remember the grasp of such problems possessed by McKim, who never failed to make his buildings consistent in plan, elevation, and section.

The *Maine* Monument (Plate II) by H. Van Buren Magonigle is, as regards composition, not entirely successful. The extreme animation of the silhouette conveys nothing of that sense of repose which a monument should symbolise; and the naval emblems, sea-horses, and figures are too excitedly grouped. There is a lack of dignity in this monument; it gives the impression that it is essentially a paper design. On the drawing-board, beautifully drawn and exquisitely rendered, it could not fail to charm; but the designer did not achieve his purpose, having failed to give sufficient character to the executed mass.

We have studied many other examples of American art relating to war memorials, including isolated statues and wall tablets, which space alone prevents including here. After such studies we come to the conclusion that the genius of America for architectural design is best expressed in the buildings of the Colonial period, and those of the official period which preceded the Civil War. Among later achievements there is nothing to equal the works of McKim, Mead, and White, and among the finest of these are the war memorials shown by the accompanying illustrations.

A. E. R. R. R. P.

TO COMMEMORATE THE ONE HUNDREDTH ANNIVERSARY
OF THE INAUGURATION OF GEORGE WASHINGTON
AS FIRST PRESIDENT OF THE UNITED STATES

WASHINGTON ARCH, NEW YORK CITY.
McKim, Mead, and White, Architects.

THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—II.

By G. E. FRANCIS, A.R.I.B.A.

(*Continued from p.* 106, *No.* 228.)

IN a letter written to a friend in 1708 on the subject of the further rebuilding of churches in London, Wren gives some details in connection with materials which may here be quoted as prefatory to a further consideration of his steeples and spires. He says: "It is true the mighty Demand for the hasty Works of thousands of Houses at once, after the Fire of London, and the Frauds of those who built by the great, have so debased the Value of Materials, that good bricks are not to be now had, without greater Prices than formerly, and indeed, if rightly made, will deserve them; but Brick-makers spoil the earth in the mixing and hasty burning, till the bricks will hardly bear Weight; though the Earth about London, rightly managed, will yield as good Brick as were the Roman Bricks (which I have often found in the old Ruins of the City) and will endure, in our Air, beyond any stone our Island affords; which, unless the Quarries lie near the Sea, are too dear for general Use; the best is Portland, or Roch-abbey Stone; but these are not without their Faults. The next Material is the Lime; Chalk-lime is the constant Practice, which, well mixed with good Sand, is not amiss, though much worse than hard Stone-lime. The Vaulting of St. Paul's is a rendering as hard as Stone; it is composed of Cockle-shell-lime well beaten with Sand; the more Labour in the beating, the better and stronger the Mortar. I shall say nothing of Marble (though England, Scotland, and Ireland, afford good, and of beautiful Colours), but this will prove too costly for our Purpose, unless for Altar-pieces. In Windows and Doors Portland-Stone may be used, with good Bricks, and Stone Quoyns. As to Roofs, good Oak is certainly the best; because it will bear some Negligence: The Churchwardens Care may be defective in speedy mending Drips; they usually whitewash the Church, and set up their Names, but neglect to preserve the Roof over their Heads: It must be allowed, that the Roof being more out of Sight, is still more unminded. Next to Oak is good yellow Deal, which is a Timber of Length, and Light, and makes excellent Work at first, but if neglected will speedily perish, especially if Gutters (which is a general Fault in Builders) be made to run upon the Principal Rafters, the Ruin may be sudden. Our Sea-service for Oak, and the Wars in the North-sea, make Timber at present of excessive Price. I suppose 'ere long we must have recourse to the West Indies, where most excellent Timber may be had for cutting and fetching. Our Tiles are illmade, and our Slate not good; Lead is certainly the best and lightest Covering, and being of our own Growth and Manufacture, and lasting, if properly laid, for many hundred Years, is without question, the most preferable; though I will not deny but an excellent Tile may be made to be very durable; our artisans are not yet instructed in it, and it is not soon done to inform them."

St. Stephen's, Walbrook; St. James's, Garlick Hill; St. Michael Royal.

These three fine steeples by Wren—St. Stephen's 1681, St. James's 1683, St. Michael Royal 1713—may be taken together, as they are all very much alike. In all three, moreover, owing possibly to lack of ready money, Wren was obliged to make the tower a complete feature in itself and to finish the steeple as funds permitted. While the three towers are practically identical, in the steeples a wonderful variety of design is displayed; for, although the proportions of the three stages in elevation are very similar in each case, yet the plans of the stages are dissimilar in all three.

In St. Stephen's, Walbrook, a square plan has been adopted for the stages, the angles being brought forward and developed with a columnar and pilaster treatment. Urns are freely used to mask the breaks, but, as in the case of Christ Church, Newgate Street, there is a certain disjointedness in the whole effect. Here, however, the entablatures are broken back into the main faces of the square, thus avoiding what otherwise would be very severe horizontal checks to the eye.

ST. MICHAEL ROYAL, COLLEGE HILL.

St. James's, Garlick Hill, resembles in the arrangement of its plans the steeple of St. Vedast's, Foster Lane, erected fourteen years later. Thrusting out the diagonals in the form of clustered columns, the strong angles are preserved right up the steeple, being gradually brought up to the terminal by scrolls. This is probably the prototype of St. Vedast's, and is an excellent example of a type of plan very rarely adopted.

In St. Michael Royal, College Hill, the latest of the three, the octagonal plan is used in each stage. In the first the angles of the octagon are marked by attached columns, the entablature being broken out over each. In the middle stage curved ramps carry the lines up to terminate in the lantern stage. While this steeple possesses a certain elegance, it does not equal that of St. James's, Garlick Hill, and the latter would appear to be Wren's choice, for he adopted and developed some such scheme for the western towers of St. Paul's Cathedral. These latter, which rise to a height of 220 ft., are divided into five stages. The lower two are embodied in the fabric of the Cathedral, and are treated with coupled pilasters and a complete entablature. Above is the clock stage, square on plan, with sculpture groups at the angles. In the next stage a change is made to the circular form, the architectural treatment comprising an open colonnade with coupled columns brought forward on the diagonals of the square, and carrying an entablature with vases, ramps leading up to the crowning octagonal stage and the lead-covered cap. The south tower contains, in addition to the clock and great bell, the famous geometrical staircase, while in the north tower is a small carillon.

Christ Church, Newgate Street.

This is perhaps the least successful of all Wren's stone steeples, serving to show the fatality of adhering to a square

ST. STEPHEN'S, WALBROOK.

ST. JAMES'S, GARLICK HILL.

plan throughout all the stages. Unless one is prepared to go on building up indefinitely, extravagant breaks at the various stage levels must be made in order to terminate the steeple, thus giving rise to a most disjointed appearance as a whole. In fairness to the architect, however, it should be stated that the steeple of Christ Church was robbed of its corner vases about 1828. The belfry stage is unusually squat, and in spite of its rows of pilasters appears unable to support the massive attic and balustrade over. Rising from behind the balustrade is the square stylobate that carries the open colonnade, through which can be seen the square core that appears above as the miserably thin lantern with its colossal and glorified baluster terminal. At St. Mary-le-Bow, where the corresponding stages are circular, the inverted consoles are used with telling effect, and their equivalent want is most grievously felt in this example. No attempt has been made to minimise the horizontal effect of the entablatures, as is usually done by breaking them in certain positions, with the result that not only are the breaks from stage to stage great, but the horizontal lines are most pronounced. Constructively the whole is naturally square throughout. Big squinch arches in the belfry support massive arches running parallel with the walls, the upper surface forming a platform on which stands the square stylobate under the colonnade. This stylobate is triangular in section, the inner shell converging to the lines of the square core above, the base of the triangle being formed by the peristyle floor. The weight of the topmost stage, buttressed up by the peristyle, passes down through the square core and inclined wall of the triangle on to the massive walls of the tower.

Spires by Wren.

Although one naturally looks for Wren's masterpieces among his steeples, he was really none the less successful in his spires. His genius in moulding stonework to most beautiful shapes has already been alluded to; but with lead, owing to the nature of the material, he had a freer hand, and consequently indulged in some most fantastic shapes, just as his fancy thought fit or the conditions suggested.

St. Martin's, Ludgate Hill (1685), may perhaps be considered his best design for a lead spire, being in fact a work of singular interest and charm, not only in itself, but also in its relation to the Cathedral beyond. As in all his designs, the base of the tower is visible from the ground, and the flanking aisle walls are brought up to the sides of the tower by gigantic stone scrolls. From the stone octagonal base with its consoles there rises above the tower cornice the graceful lead shape leading up to the open balcony with the crowning turret and spire, the whole producing a most beautiful and delicate result.

St. Nicholas Cole Abbey (1677) is among his least successful designs, being lacking in elegance and scale. Rising from a stone octagonal base on top of the tower, the big lead sweep with its numerous "eyes" carries one up to the capping supporting the balcony railing above, from within which rises the terminal, built up with its various shapes. The balcony, however, is a blemish, as it cuts the line of the spire most unfortunately at this point.

The treatment adopted for the spire of St. Augustine and St. Faith (1695), reminds one somewhat of St. James's, Garlick Hill, and St. Vedast's, Foster Lane, inasmuch as the angles of the spire are throughout its height likewise strongly accentuated, first by lead sweeps, then by pilasters, and finally by scrolls and vases leading up to the spire proper. The effect is one of considerable originality and grace.

In the Church of St. Laurence Jewry (1677) the spire follows more on the traditional classical lines. Pedimented window features executed in wood and lead are used on the four faces, and the body of the spire is carried up above in the form of an attic, supporting the pyramidal terminal. This example does not betray the originality to be seen in other spires by Wren.

St. Margaret Pattens is remarkable for its great octagonal spire rising to a height of 200 ft., the highest of all Wren's spires. The tower itself is fine in scale, a massive piece of stonework relieved by horizontal mouldings and by shallow pilasters at the angles. There is a well-designed balustrade with corner piers carrying obelisk pinnacles, and from within this balustrade the spire rises. It is panelled on each face, pierced by small openings at three levels, and terminated by a ball and vane. Altogether it is a very noteworthy achievement as a classical rendering of a Gothic spire.

Similar in treatment is the spire of St. Swithin's, Cannon Street, where a lead-covered octagon emerges again from within a stone balustrade, but in this example the chamfering of the corners of the tower, in order to change the form from the square to the octagon, cannot be regarded as a pleasing expedient. The height of the spire is 150 ft.

Though St. Mildred's, Bread Street, has been almost swallowed up by modern buildings and is lost to sight at street level, it possesses a very beautiful little spire, as will be seen from the accompanying photograph (Plate IV) taken at roof level. The tower itself is of brick crowned by a strong cornice and blocking course, from which a graceful sweep leads to a lantern, whose corners are marked by ramps and pilasters carrying an entablature. Above rises the spire proper, resting on balls at the four angles, and tapering away gently, a ball and vane completing the design.

Wren used all kinds of forms for his spires, and among them the cupola frequently figures as a base for a lantern and terminal. His most successful result in this manner is unquestionably St. Benet's, Paul's Wharf, a brick church with a tower and spire that are quite perfect.* The tower itself, 17 ft. square on plan, is in three stages, with stone quoins alternating with brick at the corners. The cupola is set upon a deep blocking course. It has eight small oval windows, around which the lead is dressed completely, and is finished with a corona as a base for the open octagonal lantern. For this latter Wren has adopted his favoured treatment of ramps and pilasters carrying an entablature, the latter being broken out over each pilaster. St. Benet's, it may be noted, has been threatened with demolition on at least two occasions, once in 1877, when the City Commissioners proposed to pull down the building under a scheme for sweeping away many City churches, and again a few years later, when a warehouse on the western side caught fire and slightly damaged the tower.

A cupola supporting an octagonal lantern and spire is adopted in the case of St. Peter's, Cornhill, but this is not so pleasing in outline as St. Benet's. In passing, one may note that on the spire of St. Peter's is a vane in the form of a colossal key. Wren had a fancy for vanes of piquant character.

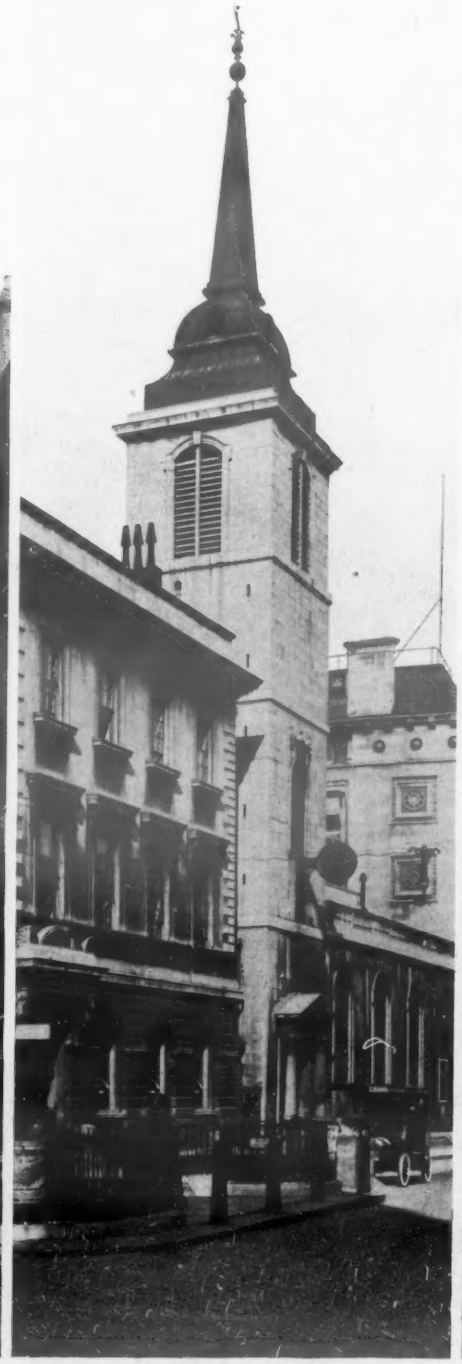
A cupola supporting a spire is used again in St. Margaret's, Lothbury, the spire of which is in some respects very similar to St. Mildred's. It is not, however, equal in design to the fine tower below it, which is of excellent proportions, and possesses, moreover, a very fine entrance doorway.

St. Mary Abchurch has a brick tower surmounted by an ogee cupola supporting an open lantern and spire. This is one of the least successful of Wren's spires, the outline being very awkward.

The examples illustrated are remarkable for their variety in the treatment of the Renaissance spire, but they do not exhaust

* Fully illustrated and described in The Architectural Review for October 1910.

St. Margaret Pattens, Rood Lane.



St. Margaret's, Lothbury.

St. Martin's, Ludgate Hill.

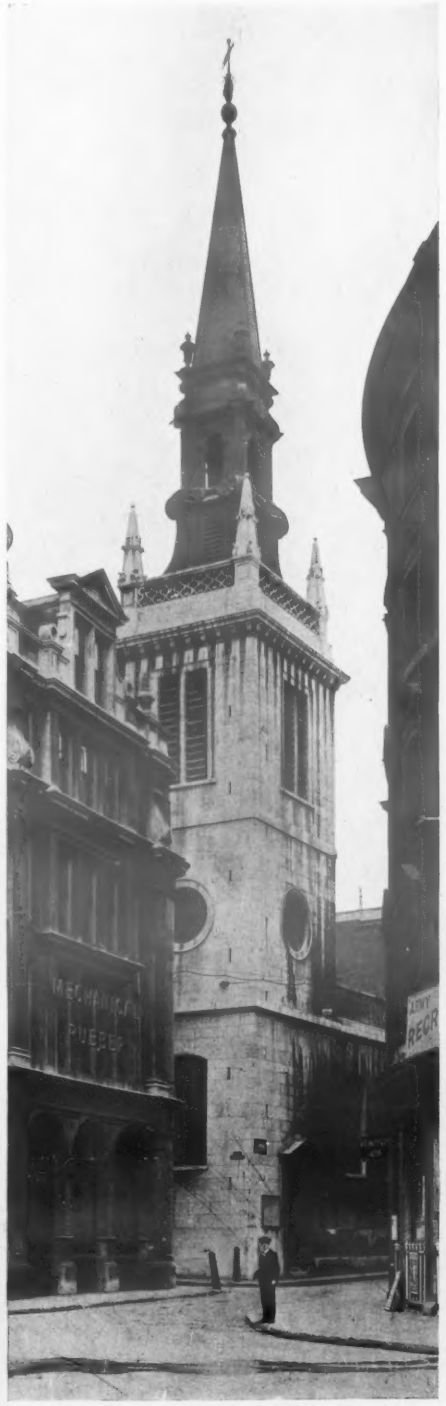
St. Swithin's, Cannon Street.

Plate III.

LONDON SPIRES BY SIR CHRISTOPHER WREN.

December 1915.

Christ Church, Newgate Street.



St. Augustine and St. Faith, Watling Street.

St. Magnus, London Bridge.

St. Mildred's, Bread Street.

Plate IV.

LONDON STEEPLES AND SPIRES BY SIR CHRISTOPHER WREN.

December 1915.

Wren's achievements in this direction, for there were some further striking examples among the churches that have been demolished—St. Benet's, Gracechurch Street; St. Michael's, Queenhithe; and St. Michael's, Crooked Lane, being the most notable; while with the demolition of St. Antholin's, Watling Street, went the only stone spire, pure and simple, which Wren carried out.

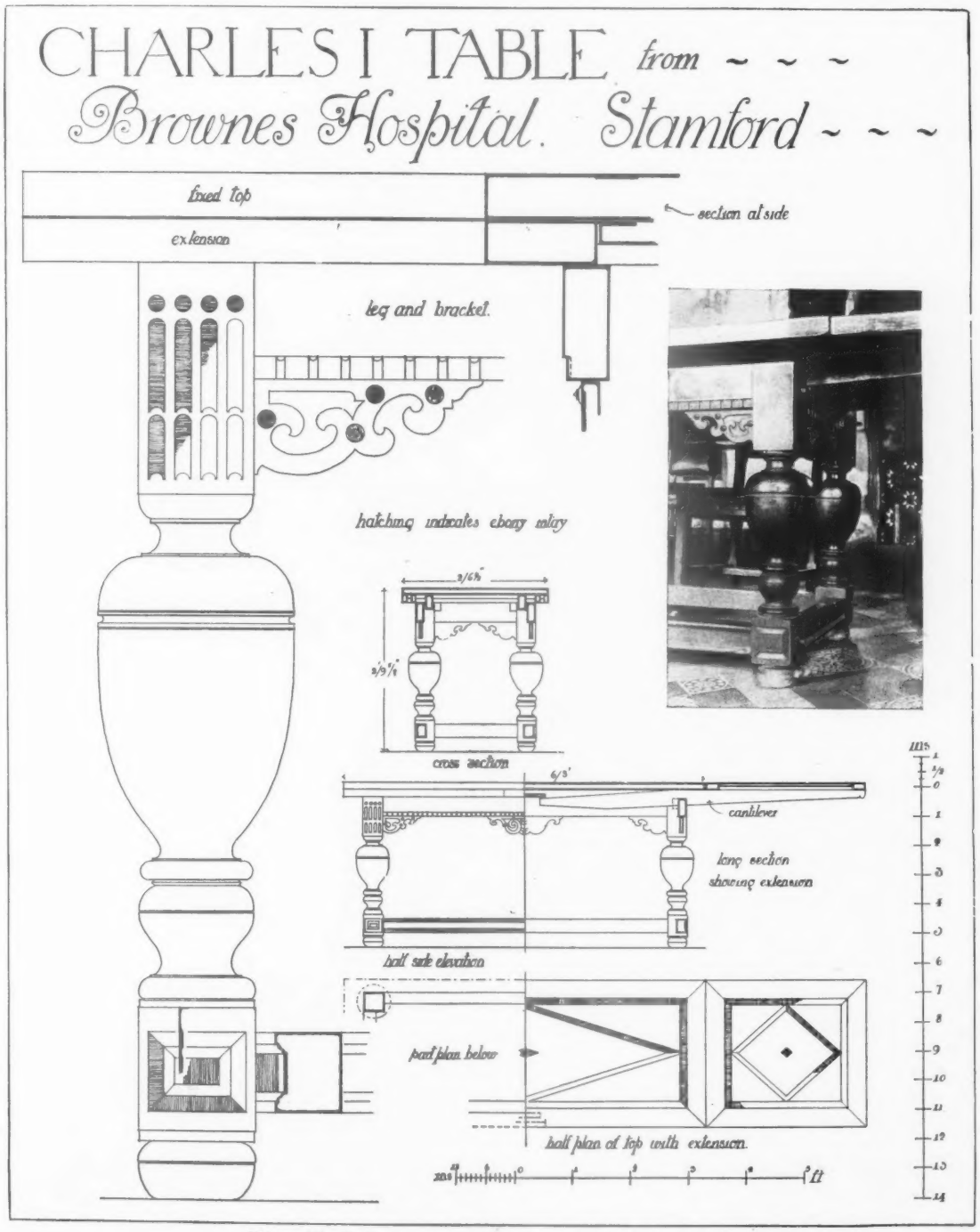
St. Edmund King and Martyr, in Lombard Street, has on its tower a sort of large lantern, rather than a spire, and this serves to remind us that though Wren in the University chapels which he built at Oxford and Cambridge did not include any tower or spire, Emmanuel College Chapel and Pembroke College Chapel have lanterns of particularly elegant design.

In the case of St. James's Church, Piccadilly, Wren's work only goes as far as the tower itself; the spire, a very dull and ineffective feature, is not by his hand.

St. Magnus, London Bridge, must be regarded in a class apart, for it is a strange mixture of a steeple, a cupola, and a spire. The tower is not equal in design to some of the other towers by Wren. The stages are too numerous, and the balustrade over the belfry is extremely crude. Better work is seen in the octagonal stone lantern above, carrying a cupola, a smaller lantern, and a spire. But, regarded as a whole, one feels that too many features are crowded upon one another in this design.

(To be continued.)

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XCI.



Measured by J. B. Lawson. Drawn by B. R. Penderel-Brodhurst.

ARCHITECTS OF THE LATER RENAISSANCE IN ITALY. IV—LURAGO AND BIANCO AT GENOA.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

(*Continued from p. 72, No. 227.*)

ALTHOUGH the two architects whose names appear above have contributed very largely to the celebrity of Genoa, it is impossible for us to study their work or their lives so thoroughly as in the case of Vignola, Alessi, and Tibaldi, each of whom attracted sufficient attention in his own day to ensure that some record would be kept of his achievements: each was a man of prominence in some official capacity and had an Italian if not a European reputation: and, above all, each left behind him a long list of buildings, some undoubtedly his own, others attributed to him with less certainty.

But of Rocco Lurago and of Bartolommeo Bianco we know little more than their names, while their record of building includes only a bare half-dozen mansions for the Genoese nobility. Nevertheless, the importance of their work is considerable, for they developed the tradition that was founded in Genoa by Alessi, and are responsible equally with him for the splendour of that great city. They took up the story where Alessi left it, and added a magnificent epilogue.

Alessi planned the Via Nuova on a scale which his contemporaries regarded as colossal; though, as was mentioned in the second article of this series, the scale applies rather to the palaces lining the street than to the width of that narrow thoroughfare itself. The Via Nuova can only be regarded as something unusual when compared with the dark alleys winding through the old city, little changed in some respects since the sixteenth century. Similarly, Alessi's palaces, finely planned as they are, lack the spectacular effect achieved by his two daring followers.

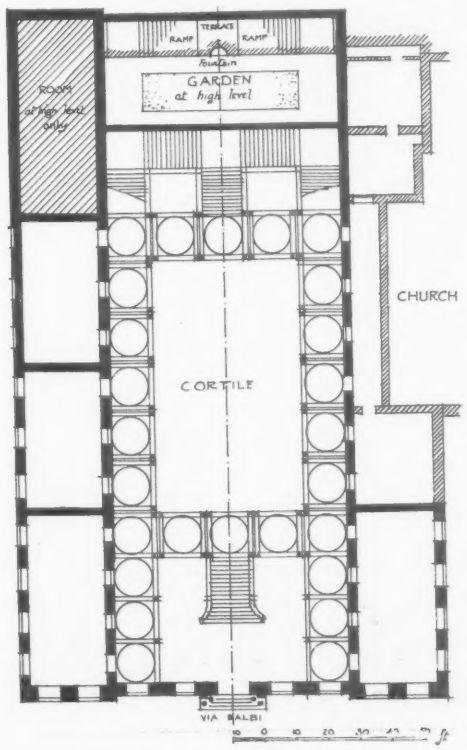
The former of these, Rocco Lurago, flits across the page of architectural history as a shadow, a man of one building. He was born early in the sixteenth century at Pelsopra, a village of the Val d' Intelvi, near Como. He thus came from a district which had supplied Genoa with artistic talent for generations past, that beautiful lake country where Tibaldi was also born. Lurago died in the city of his adoption in 1590, and of his life we know nothing. He is remembered solely for his great Palazzo Doria-Tursi, now the Municipio, in the Via Nuova (or Via Garibaldi, as modern patriotism has re-christened it). This fine but overpowering building does not actually compete with any of the palaces definitely attributed to Alessi, but by its huge dimensions it dwarfs every

A ROOM IN THE PALAZZO DORIA-TURSI, GENOA.

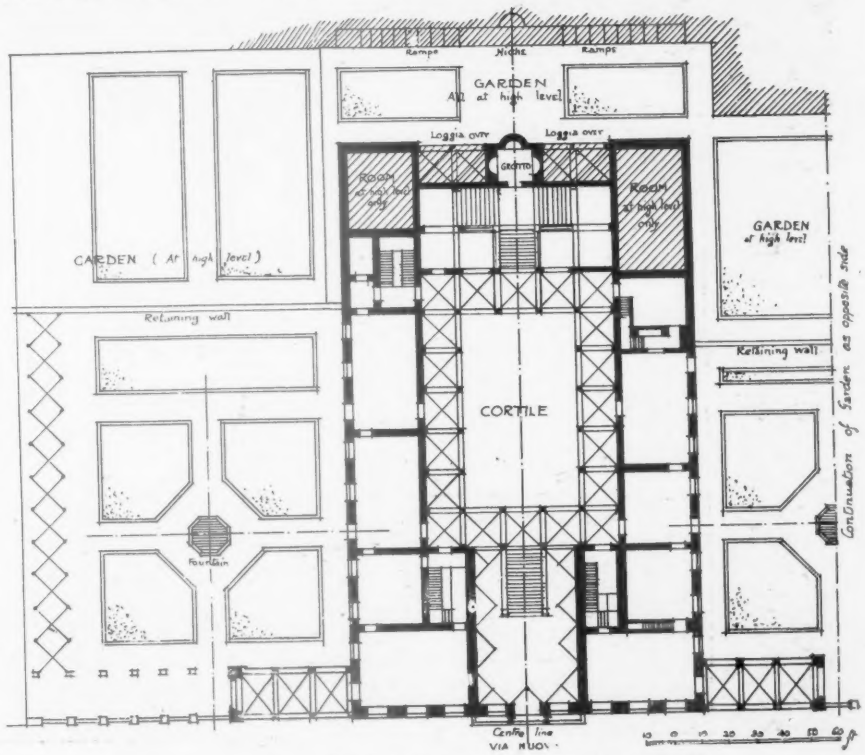
other design in the street. On the other hand, its gardens on either flank allow of much more light and air reaching the Via Nuova than would have been possible if a continuous line of façades seventy feet high had occupied the whole of the street on both sides.

The Palazzo Doria-Tursi was erected about 1550–60 for Niccolò Grimaldi, a wealthy citizen of Genoa, who bore the nickname of "The Monarch" on account of his power. Throughout the design one is conscious that this is the palace of a plutocrat, and its huge dimensions are even ample enough for the requirements of the city hall of a great seaport. With its large *cortile* and vestibule, its staircases and saloons, it serves equally well as a town-house or as a municipal centre. Though nothing is known of the circumstances in which the building was commissioned, it seems natural to assume that Grimaldi ordered his architect to produce a design which should eclipse anything existing in the new street, or indeed in the city. Presumably he had some special reason for employing Lurago, Alessi being still alive at the time, and one is justified in assuming further that the younger man had already given some proof of his

PALAZZO DORIA-TURSI (MUNICIPIO) AND VIA NUOVA, GENOA.



UNIVERSITÀ, GENOA: PLAN.



PALAZZO DORIA-TURSI (MUNICIPIO), GENOA: PLAN.

architectural ability. The position of Alessi may also be surmised. He had laid out the Via Nuova and had made sketches for some palaces beyond those that he actually completed. He may therefore have given Lurago some indication of his views as to the relation of the new palace to his street, or he may have retired in the sulks because he had been supplanted by a younger rival. At all events, Alessi's street is completely dominated by Lurago's building, not alone by the central blocks, but by the gardens and *loggie*, making a total frontage of about 350 ft.

So far as planning is concerned, the Palazzo Doria-Tursi is, on the whole, the most remarkable of all the great Genoese palaces. With its gardens it occupies a greater area than any other; and, while Lurago has not reached so high a point of excellence in his detail as either Alessi or Bianco, the composition of the design is in every sense of the word monumental. Critics have long hesitated to recognise Alessi as an exponent of Baroque architecture, preferring to place his solid and scholarly buildings in a vague category with Michelangelo's and Palladio's, midway between the sheep and the goats. There is some reason in such a point of view; but there is nothing of a transitional style in this work by Rocco Lurago, who is essentially a Baroque master, closely as he follows Alessi's lead—and this statement is supported by an examination of his design.

One of the predominant characteristics of Baroque architecture is a spacious grandeur of conception, often falling into ostentation. It is this characteristic that inspired most of the work of Vignola, Alessi, and Tibaldi in a less degree, marking a certain advance on the style of their immediate predecessors. Their detail and mouldings seldom display the high quality attained by Peruzzi and Sangallo, whereas their planning shows a conscious development. Hitherto we have seen this development exhibited in church plans, large and small, in Alessi's two palaces, in Vignola's Castle at Caprarola, and in villas by both Alessi and Vignola. In all these cases there was a deliberate aiming at scenic effect, such as never influenced the masters of half a century before.

Rocco Lurago carried this practice a stage further in his plan for the Palazzo Doria-Tursi. Whereas Alessi's two neighbouring palaces in the Via Nuova stood on level sites, with windows on all four sides, Lurago accepted or chose a vastly greater area farther along the street, where the increased depth necessitated cutting right into the steep slope of the hillside behind. It thus became impossible for him to light his building from the back, except on upper floors, yet he contrived to make the difficulties of the situation the most remarkable feature of his design. Just as the charm of the Genoese villa is the succession of sea, woods, gardens, and terraced hillsides, so the chief charm of these later palaces is derived from changing levels and vistas through graceful arcades.

From Alessi he may presumably have borrowed the dignified solidity of the Palazzo Cambiaso as well as the graceful *loggie* of the Palazzo Lercari-Parodi. But he combined these two apparently contradictory elements in a manner that absolved him from any suspicion of plagiarism, placing the huge building centrally on the ample frontage, and flanking it by twin *loggie* of three arches each. His first improvement on Alessi's plan is to be seen in the *cortile*, which, though enclosed on four sides, is much larger than in either of Alessi's designs. Then, to counteract the rapid slope, the *cortile*, the gardens, and the *loggie* are all raised some 11 ft. above street level. A flight of steps from street to *cortile* is thus required in the vestibule (and this feature appears again in Bianco's two largest palaces). At the far end of the *cortile*, opposite the entrance from vestibule and street, instead of the usual fountain or grotto, Lurago

S. PIETRO DEI BANCHI, GENOA. ATTRIBUTED TO LURAGO.

PORTA PILA, GENOA. ATTRIBUTED TO BIANCO.

placed a magnificent double staircase to the upper floors and the gardens behind the building. This staircase masks the lofty retaining wall at the back of the *cortile* extending to second-floor level, where one enters a small garden occupying the space between the main building and the actual boundary of the site. The second-floor rooms at the back command this small garden, and flights of steps lead thence to the natural level of the ground in the adjoining property, 65 ft. above the street level in the Via Nuova! As the depth of the site is 260 ft., it will be realised that Lurago had to build on the extraordinary gradient of 1 in 4. All the dimensions of the building are vast; e.g., the height from street level to cornice is over 90 ft., the string-course is 5 ft. deep, and the cornice projects 4 ft. over the narrow Via Nuova.

The treatment of the *cortile* leaves something to be desired. Lurago has used single Doric columns on the ground floor, Ionic columns above, and compared with Bianco's coupled shafts—borrowed perhaps from the Palazzo Borghese at Rome or the Palazzo Marino at Milan—they appear weak and too widely separated. The details of the exterior are coarse and heavy, the cornice especially being overpowering. The principal portal is of simple design, with Doric columns and a large escutcheon with supporters above. Yet in spite of these shortcomings in matters of detail, derived perhaps from Lurago's florid Lombard taste, the Palazzo Doria-Tursi remains one of the most splendid of all the great mansions of Italy. Practically nothing is known of any further architectural work by Rocco Lurago. Tradition ascribes to him the design of the charming little church of S. Pietro dei Banchi, in one of the busiest and most picturesque corners of Genoa. It is stated * that he commenced it in 1581, by a special vote of the Genoese Senate. The interior is barrel-vaulted, with an octagonal lantern, and is richly decorated in modelled plaster. The subdued colouring and delicate detail combine to produce a most pleasing effect. Externally the church is no less attractive, and the podium on which it stands is certainly an unusual feature.

It is possible that Lurago also designed the Palazzo Rosso in the Via Nuova, and Milizia states that he was commissioned by Pope Pius V to build the Dominican church and monastery at Bosco, that pontiff's birthplace. Gurlitt,* in quoting this fact, adds that Bosco is a small town on Lake Maggiore, while Ranke, in his "History of the Popes," states that Pius V was born at Bosco near Alessandria in 1504. Gurlitt appears to have made a slip in this case, for the church at Bosco, or Boscomarengo, a small town situated some six miles south of Alessandria, is stated by other authorities † to be the one erected by Pius V. It is of Latin cross form on plan and has conventual buildings attached. The exterior has no very remarkable features, the flanks and the octagonal cupola being of the barest form. The interior, however, contains some elaborate wood-carvings in the choir, and possessed a number of art treasures until the campaigns of Napoleon, who removed them. The buildings are now used as a reformatory.

PALAZZO DURAZZO-PALLAVICINI AND VIA BALBI, GENOA.

* * * *

Bartolommeo Bianco, though slightly less of a shadow in art history than Lurago, is very far from being an outstanding personality. Even the earlier Italian historians cannot agree as to whether there were two artists of this name, both commonly called Baccio. The general belief among competent historians

* See p. 36 in the Treves guide to Genoa, 1912–13.

* Gurlitt: *Geschichte des Barockstiles in Italien*, p. 162.

† E.g., Strafforello in *La Patria*, Vol. III. This writer, however, ascribes the authorship of the church to P. Dante of Perugia, giving the date as 1567.

appears to be that a certain Bartolommeo Bianco who was born in Florence in 1604, worked there in earlier life, and died in Madrid in 1656, is quite distinct from the architect with whom we are here concerned. The problem is complicated by the fact that each of these two architects left a son who followed his father's calling.

The accomplished and successful Genoese architect Bartolommeo Bianco, commonly called Baccio, was born near Como, like Lurago and Tibaldi before him. His early life is wrapped in mystery, and he first appears in contemporary records as an architect employed by the Balbi family in 1609. On March 23rd, 1620, he was appointed chief architect and engineer to the Republic of Genoa. As this was an important post, and as the Balbi family were among the wealthiest inhabitants of the city at the time, it hardly seems likely that Bianco could have been born very much later than 1580 or thereabouts. The date of his death is less doubtful. According to Soprani, he died in 1657, and thus not of that terrible visitation of the plague in the previous year which carried off so many artists, among others Bianco's own son Giambattista. Gurlitt, who maintains the theory that he was born at Florence in 1604, gives the place of his death as Milan, and the year as 1656.

But although Bianco cannot appear to us as one of those delightful personalities in which the Renaissance abounds, sufficient of his work remains to enable us to appreciate his very considerable ability as an architect. In addition to various minor commissions connected with the fortification of the city, he will be remembered for three large palaces in the Via Balbi at Genoa, and for the Villa Durazzo in the eastern suburbs near San Francesco d'Albaro.

The Via Balbi, though it appears narrow enough to modern eyes, is a continuation of the Via Nuova and the Via Nuovissima, and thus is probably a part of Alessi's town-planning scheme. It is slightly wider than the Via Nuova, and has been deemed suitable for the passage of a busy line of trams. Bianco's palaces are situated at the eastern end of the street close together, the Università and the Palazzo Durazzo- Pallavicini being on the north side, partly excavated in the slope of the hill, and the Palazzo Balbi-Senarega opposite on the south side.

UNIVERSITÀ, GENOA: THE VESTIBULE.

The last-named was the first to be built, and is the least important of the three. The exterior is treated with forbidding severity. The numerous windows are rectangular openings in the bare wall, devoid of architraves or dressings. The cornice is of poor design. On the principal façade to the Via Balbi there is no feature to relieve a general effect of monotony save the simple entrance portal, with a semicircular head, and a balustraded balcony above. This palace, however, contains a beautiful *cortile*, and in criticising it one must remember that it has been considerably altered since Bianco's day. The original plan is given on one of the engravings of Genoese palaces by Peter Paul Rubens, a series of drawings which has a considerable architectural value to-day, apart from its more obvious interest as a work of the great Flemish painter. In Rubens' engraving the *cortile* proper terminates in a blank wall, with a small central recess containing niches, and probably a fountain. But at the present time the *cortile* opens into a delightful second court laid out as a garden, with orange-trees and flowers. This undoubted improvement was carried out by Pier Antonio Corradi, in the early years of the eighteenth century.

The chief features of Bianco's work in the *cortile* and vestibule are

the simplicity and symmetry of the whole design, the entire absence of ornament, and the use of dosserets above the capitals of the columns. Thanks partly to Corradi, the view looking through *cortile* and vestibule to the garden beyond is one of the most beautiful in the streets of the city.

Before the Palazzo Balbi-Senarega was finished, Bianco handed it over to a pupil for completion, in order to undertake another even larger commission for a member of the same wealthy family. The Palazzo Balbi-Durazzo, or Durazzo-Pallavicini, was commenced about 1620, and is second only in dimensions, among Genoese mansions, to the Palazzo Doria-Tursi, which, in many respects, it resembles. Like the building last described, it has undergone considerable modification since it was erected. The original staircase, situated at the side of the *cortile* and at the back of the site, gave place to another of white marble and of ambitious design by Tagliafico, at the end of the eighteenth century, when the plan of the vestibule was altered, and two fine statues were placed at the foot of the columns on the magnificent flight of stairs from the street level to the *cortile*. As this palace is on the upper side of the Via Balbi, where the slope of the hill drops rapidly to the street, the site was terraced in the manner so successfully invented for the Palazzo Doria-Tursi by Rocco Lurago. The *cortile* of the central block, as well as the gardens on either side, is raised above the level of the street, and separated from it by a balustrade. The idea of Lurago's flanking *loggie* is also borrowed, but developed, each *loggia* in this case being repeated back and front, and raised on a substructure almost to the height of the main cornice. Here we may see a development of Alessi's treatment at the Palazzo Lercari-Parodi. The result of doubling the projecting *loggie* is to form, on either flank of the central block, a garden enclosed on three sides. But though the general grouping is in some respects more splendid than in Lurago's masterpiece, the Palazzo Durazzo-Pallavicini falls short of the latter in other ways. The *loggie* are raised far too high above gardens and street; at all events at the east end of the façade, where some solid building seems to be needed to serve as an abutment for them. The façade of the palace is commendably restrained in design; but such ornamented features as are used—the entrance portal, the balustrade above, and the main cornice—are all far below the standard commonly maintained by their designer. It is curious that in none of his three great palaces has Bianco produced a façade at all comparable in merit with their beautiful interiors. The plan of the Palazzo Durazzo-Pallavicini was a masterly conception, but as it stands the building is very different from its state when the architect completed it. Subsequent alterations, though by no means detracting from the general air of magnificence, have tended to destroy many of the features most characteristic of the seventeenth century. In matters of detail, one finds here almost precisely

UNIVERSITÀ, GENOA: THE CORTILE.

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the same features as in the Palazzo Balbi-Senarega, viz., an absence of ornament and the use of dosserets above the capitals. Perhaps the most striking feature of this plan, as well as of that of the Palazzo Doria-Tursi, is the prodigal waste of space in courtyard, vestibule, and staircases, as compared with that allotted to habitable rooms. Truly the Baroque period in Genoa was a gorgeous age, when ceremonial and display were the chief ends in life.

Last of the great trio, most familiar and most admirable of all, is the University, adjoining the two earlier examples in the Via Balbi. This building was commenced in 1623, and was erected as a Jesuit college by Paolo Balbi, a member of that Order, and one of the family to whom Bianco owed his career. The *cortile*, vestibule, staircase, and general plan are so well known to English students that any detailed description of them is superfluous here. It may, however, be pointed out that in this case Bianco has used coupled columns in the *cortile*. This treatment, already adopted by Lunghi in the Palazzo Borghese at Rome, by Alessi in the Palazzo Marino at Milan, and by Ricchini in the Palazzo Brera at Milan, helps to explain the remarkable success of the *cortile* arcade. Though there are no gardens level with the *cortile* in this case, the situation of the building on the north side of the Via Balbi allows of a "hanging garden" being used at a high level to provide a charming vista through the arches of the staircase. The façade, though crowned by a good cornice, is mediocre in design, and is chiefly notable for the fine central doorway.

PALAZZO DURAZZO-PALLAVICINI, GENOA: VESTIBULE.

The only remaining work ascribed with any certainty to Bianco is the Villa Durazzo, on the eastern side of the city. The *casino*, or villa proper, was never a building of outstanding interest. It closely resembled in proportions and design Alessi's three celebrated examples. The gardens were, however, planned with much skill, and may be seen illustrated in Gauthier's delicate engravings.* The lay-out of the villa was strictly rectangular. The site was terraced on a rapid slope, and the terraces were lined with pergolas, over which vines were trained. In the days when pergola, grotto, and terrace remained unspoiled, this villa and garden must have been among the most attractive on this lovely Riviera coast, before industrial suburbs swept so many of Genoa's architectural treasures away. Gauthier's illustrations are nevertheless valuable as adding one more example † to the few but memorable buildings designed by the almost unknown yet famous architect who disputes with Alessi and Lurago the first place in this city of palaces.

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* P. Gauthier: *Les plus beaux édifices de la ville de Gênes.* Paris, 1874.

† The Porta Pila, rebuilt on a new site in the eastern suburbs, is said to be a work by Bianco, but does not resemble his other architecture (see p. 120).

Palazzo Durazzo-Pallavicini.

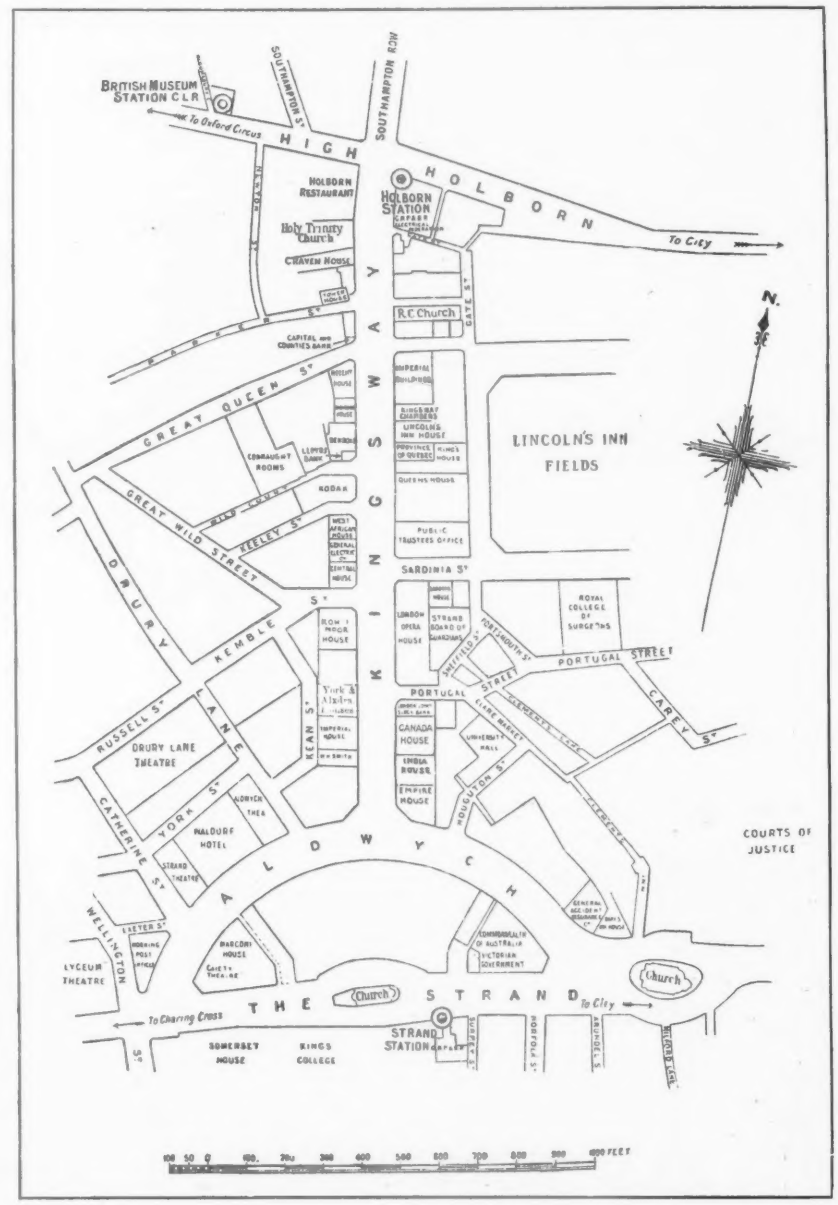
Palazzo Doria-Tursi (Municipio).

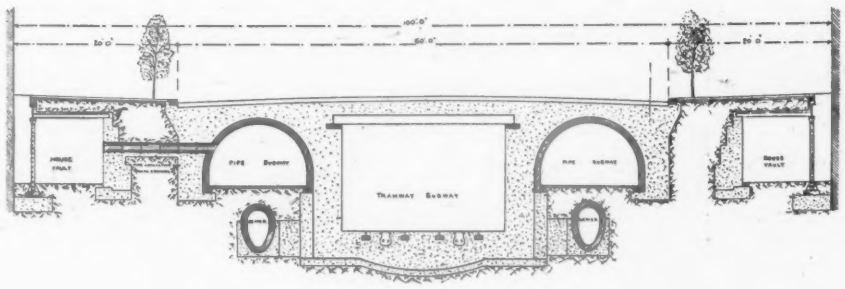
Università.

THREE GENOESE DOORWAYS.

THE BUILDINGS OF KINGSWAY.

THE Holborn–Strand scheme, which has resulted in the formation of Kingsway and Aldwych, is the most important street improvement which has been carried out in London for the past century—since the formation of Regent Street in 1820; and now that Kingsway is practically built up from end to end, it is proper to give some account of the undertaking, in conjunction with the accompanying series of photographs of the new buildings. Before dealing with the architectural aspect of the thoroughfare, however, we may briefly consider the condition of the district prior to the construction of this new great artery from north to south. The historical interest is considerable. To quote Sir Laurence Gomme: "Its history falls naturally into three periods: the first period, when it was of a rural nature, consisting of open fields, bounded on the north and south by Holborn and the Strand, then country lanes leading to the little villages of St. Giles and Charinge respectively; the second period, when it was a fashionable residential quarter containing great mansions with commodious gardens; and the third period, when it had been deserted by the aristocratic and the wealthy, and had degenerated into a densely populated area—a congeries of mean and squalid streets, of wretched courts and noisome alleys, in which lived, under conditions fatal to health, to morals, and to public well-being, an overcrowded population, consisting for a great part of the destitute, the wretchedly poor, and the lawless." Of this final state, typified by the squalor of Clare Market, practically nothing now remains, for the clearance which has been necessary for the formation of the new street has swept away all the insanitary old houses. But the street names remind us of what is past and gone. "Kingsway" itself recalls the road on which the King journeyed in Stuart days to his palace, "Theobald's," in Hertfordshire. "Aldwych" perpetuates the name of the ancient village of Aldewyche, which stood outside the walls of the City of London, and represented the settlement of the early Danish conquerors. Great Queen Street is a relic of the early seventeenth century, when its houses were built on the then meadow land to the east of Drury Lane, a thoroughfare which, though it has had two centuries of mean associations, was formerly a most aristocratic place of residence, with Drury House, the town mansion of Sir William Drury, as its chief building. Some time prior to 1643, Drury House came into the possession of Earl Craven, and was then called "Craven House," from which high estate it fell ingloriously, and, after becoming a public-house, "The Queen of Bohemia," was demolished in 1805 to make way for Astley's Amphitheatre. Sardinia Street has associations with the Spanish Ambassador, under whose protection its church existed





PLAN AND CROSS SECTION OF KINGSWAY.

VIEW AT SOUTH END OF KINGSWAY, SHOWING JUNCTION WITH ALDWYCH.

—the oldest post-Reformation Catholic place of worship in London, wrecked completely in the Gordon Riots.

The idea of forming a great new street between Holborn and the Strand was formulated as long ago as mid-Victorian days. Numerous schemes were put forward from time to time and gave rise to a great deal of discussion, but it was not until 1898 that a definite plan was decided on. This was the outcome of the labours of the Improvements Committee of the London County Council. The scheme provided for the formation of a wide thoroughfare commencing at Little Queen Street, High Holborn, opposite Southampton Row, and proceeding in a straight line across Great Queen Street, Sardinia Street, Vere Street, and Stanhope Street, where it bifurcated, one arm extending eastwards and debouching into the Strand close to the church of St. Clement Danes, the other arm extending westwards and opening into the Strand next Wellington Street, so as to form an approach to Waterloo Bridge. It was originally suggested that the width of the street should be 90 ft., but this was extended to the present width of 100 ft. when, as the result of inquiries, it was found that the increased width would enhance the site values to an amount greater than the value of the additional land added to the public way.

The Council's street plan was the subject of a considerable amount of criticism by architects, a representative series of whose opinions appeared in the issues of THE ARCHITECTURAL REVIEW for 1900. Some of the criticisms then made hold good still, particularly one to the effect that the junction of the new thoroughfare with Holborn should have taken the form of a circus.

The new thoroughfare itself was completed in 1905, and was formally opened by King Edward. The Council had previously considered the very important matter of the design of the buildings which were to be erected on the new street. A limited competition was held among eight architects: Sir Ernest George, Mr. Reginald Blomfield, Mr. Mervyn Macartney, Mr. Leonard Stokes, Mr. Henry T. Hare, the late Mr. Mountford, the late Mr. Flockhart, and the late Mr. Ernest Runtz. These architects were invited to submit designs for a series of buildings to be erected on Aldwych and the island site enclosed between this curved arm of the new street and the Strand. The designs were assessed by Mr. Norman Shaw and Mr. W. E. Riley, the Superintending Architect to the Council, and the first place was awarded to the scheme of

Opera House. Bank, and Canada, India, and Empire Houses. Alexandra, York, and Imperial Houses.

VIEW LOOKING SOUTH.

Mr. Hare. The competition, however, was bound to prove ineffective, for the simple reason that it was an affair of imaginary façades. The Council were not in a position to say what sort of buildings would be erected, and therefore there could be no question of evolving plans that could be carried out as a commercial investment. For the island site some large public building, a new County Hall, or a building for the Colonies, was thought of at the time; but, as a matter of fact, things have developed quite otherwise, the much-talked-of County Hall being now in course of erection next Westminster Bridge, and the central part of the island site remaining to this day a waste piece of ground. In view of the manner in which Kingsway has actually been developed, the Aldwych competition must be regarded as an ill-starred effort. It is obvious that unless possible investors could be made to adopt the particular kind of building which the Council ordained, the scheme of control could not be complete. Investors continued to be reticent in the matter of coming forward to build on the Council's sites, which were governed by conditions which did not appeal to them; and this state of affairs continuing, the Council lost heart: they allowed their initial good impulse to fall away, and for some years a haphazard sort of control seems to have been permitted.

VIEW FROM NEAR NORTHERN END.

West Africa House. Kodak Building. International Buildings. Windsor and Regent Houses.

VIEW OF WEST SIDE, LOOKING NORTH.

In this matter, as in so many similar schemes carried out in England, the fault lies at the very root—that is to say, there must be a complete scheme from the beginning. It is quite useless to start with a grandiose idea which, when it comes to be actually applied, fails to attract the building client, upon whom everything depends. Very much the same kind of thing has occurred in Regent Street. Greatly as it was to be regretted, the rebuilding of that thoroughfare became inevitable, and it proved futile to expect the shopkeepers to accept a design like the Quadrant elevation of the Piccadilly Hotel, which did not give anything like a fair rendering of their requirements. Kingsway, one might say, has been built up almost in default of the Council, and the very noteworthy success of its recent development is due to a firm of architects, Messrs. Trehearne and Norman, who worked out designs for a large number of buildings. The

first block erected by them was Central House, in 1911, at the corner of Kemble Street, a building whose success was remarkable in a thoroughfare which was supposed to be stagnant. A facsimile, West Africa House, was immediately commenced, and then followed Windsor House and Regent House, higher up on the same side of the street. All these buildings gave evidence of the difficulty in adapting preconceived ideas of design to modern requirements. Each elevation was a wall treatment. With Imperial House, however, at the south end of Kingsway, a distinct departure was made; its design shows its construction, and is thereby logical and honest, the forerunner of the type of design adopted by the same architects for succeeding buildings, these

EMPIRE HOUSE, INDIA HOUSE, AND CANADA HOUSE.

Trehearne and Norman, Architects.

latter including York House, Alexandra House, Empire House, India House, and Canada House. Acknowledgment is due to the capitalists who showed such energy and foresight in the erection of these and other buildings that have made Kingsway a commercial success—Messrs. King & Arnell for Central, Sardiania, Imperial, York, and Alexandra Houses, and Mr. John Cecil Power for Empire, India, Canada, Windsor, and Regent Houses.

In connection with York House and Alexandra House, it is only fair to mention that these were originally intended to form part of a triple block, comprising a central building of 96 ft. frontage, and wings 80 ft. in width. The design was approved by the Council, but the estimated cost was so great that a start could only be made with the wing on the south side, York House; and when, later, it was desired to obtain the other two sites, it was found that the Council had already disposed of the northernmost, and the architects had accordingly to adapt the design of the central building, Alexandra House, in the best manner possible.

Kingsway is now practically complete, and though it is not such a fine achievement architecturally as it might have been, we think that it is a notable addition to London. It is certainly a vast advance on the other great efforts of street widening by the London County Council. The new thoroughfare is of a most generous width—60 ft. of roadway with 20 ft. pavements, making a total of 100 ft. In comparison, the other principal street improvements of London are—Shaftesbury Avenue (1886) 60 ft., Charing Cross Road (1887) 60 ft., Queen Victoria Street (1871) 70 ft., Northumberland Avenue (1876) 90 ft., Rosebery Avenue (1892) 60 ft., Tower Bridge Road (1902) 60 ft.

A shallow underground tramway runs under the whole length of the street, connecting up the northern system of tramways with those on the south side, and on either side are subways for pipes and wires, so that there is no occasion to break up the street surface when making water, gas, and electric-light connections to the new buildings.

The total cost of the Holborn–Strand improvement scheme, comprising the formation of Kingsway and Aldwych, and the widening of the Strand and the bottom end of Southampton Row, approximates £6,000,000, the bulk of which sum has been recouped by the Council.

KOH-I-NOOR HOUSE.
J. S. Gibson, Skipwith and Gordon, Architects.

INTERNATIONAL BUILDINGS AND KINGSWAY HALL.
Gordon and Gunton, FF.R.I.B.A., Architects.

IMPERIAL HOUSE.
Trehearne and Norman, Architects.

CANADA HOUSE.
Trehearne and Norman, Architects.

The following is a list of the buildings so far erected, with the names of the architects :—

West Side.	East Side.
W. H. Smith & Son's Building (Herbert O. Ellis & Clarke).	Empire House (Trehearne & Norman).
Imperial House (Trehearne & Norman).	India House (Trehearne & Norman).
York House (Trehearne & Norman).	Canada House (Trehearne & Norman).
Alexandra House (Trehearne & Norman).	London Joint Stock Bank (R. Creese Harrison & Son).
(Vacant Site).	London Opera House (Bertie Crewe).
Koh-i-Noor House (J. S. Gibson, Skipwith & Gordon).	Public Trustee Building (A. J. Pitcher, H.M. Office of Works).
Central House (Trehearne & Norman).	Queen's House (M. E. Collins).
G.E.C. Building (G. & T. S. Vickery).	(Vacant Site.)
West Africa House (Trehearne & Norman).	King's House (Paul Hoffmann.)
Kodak Building (Sir John Burnet & Son).	Lincoln's Inn House (E. L. Lutyens).
International Buildings and Kingsway Hall (Gordon & Gunton).	Kingsway Chambers (Metcalf & Greig).
Windsor House (Trehearne & Norman).	Imperial Buildings (Metcalf & Greig).
Regent House (Trehearne & Norman).	Lincoln House (St. Aubyn & Wadling).
Kingsway House (Arthur Sykes).	Church of SS. Anselm and Cecilia (Fredk. J. Walters).
Craven House (Henry Tanner).	(Vacant Site and Temporary Building.)
Holy Trinity Church (Belcher & Joass).	Hampden House (St. Aubyn & Wadling).
Holborn Restaurant (Archer & Green).	G.N.R. and Electrical Federation Building (W. Brunton).

The most successful buildings in the street are, we think, the block comprising Empire House, India House, and Canada House at the junction with Aldwych; the Public Trustee building; the Kodak building; and Lincoln's Inn House.

The Empire House block is a well-studied composition, and though there are points of detail which pertain more to clever draughtsmanship than appropriate enrichment, we should like very much to see this design repeated at the opposite corner —an arrangement that would give two sentinel buildings at the southern end of Kingsway. The corner is marked at the top by an octagonal turret, and is most effective; moreover, in this design, as in others erected by the same architects, the fenestration, giving abundance of light to the offices within, is very successfully worked out, and the shop-front openings are arranged in a manner that gives ample window space while making adequate recognition of the need for a satisfactory base.

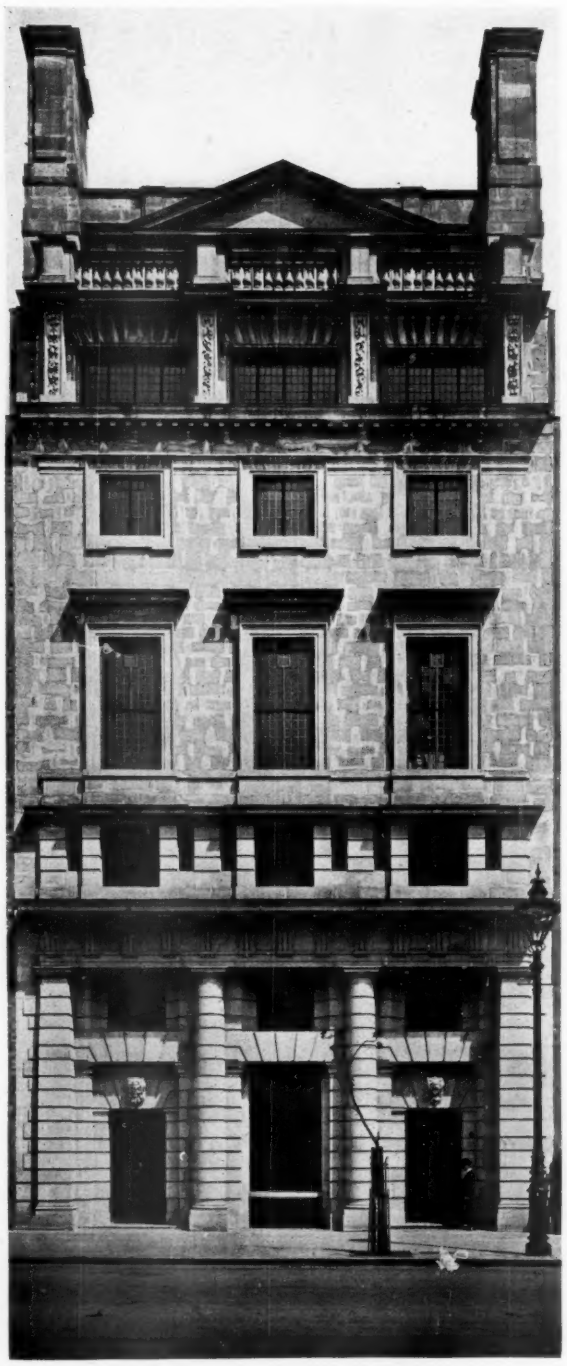
In the Public Trustee building, which is a Government office, the ordinary commercial conditions did not obtain. The architect had a freer hand, and he has achieved a very successful result.

The Kodak building is a very logical design, and, individually, quite excellent; but we should not have cared to see it repeated for the whole length of the street; it is a warehouse, and the repetition of its fenestration would be monotonous.

Lincoln's Inn House is a most interesting piece of architectural design, but we cannot regard it as a successful solution from the point of view of an office building in a modern street. We have laid particular emphasis on the commercial aspect of the matter, because this is all-important. The case is not met by merely adopting an academic design with an arrangement of classical features on the lines perhaps of an Italian Renaissance palace. The problem has to be dealt with essentially from the modern standpoint. Kingsway is not a residential place for rich occupants, but a business thoroughfare where the fullest consideration must be given to lighting and accommodation in offices and shops.

Perhaps the most unfortunate building in the street, alike from the architectural point of view and as a commercial investment, is the London Opera House. It is quite out of character with Kingsway, and occupies a great plot of ground on the east side which we would far rather have seen covered by large office buildings.

One distinct fault in the lay-out of the street is the chamfering of the angles. We do not know who was responsible for this, but it has not only created very great difficulties for architects in designing buildings on the corner plots, but also breaks the continuity of the elevations in a most unfortunate way. The splay is 10 ft. The idea of it was apparently to give a traffic line of vision across the corners, but there was no necessity for this, as all traffic passing up or down Kingsway could be allowed to proceed at a rapid pace without interruption, and



LINCOLN'S INN HOUSE.
E. L. Lutyens, A.R.A., F.R.I.B.A., Architect.

all traffic coming into the thoroughfare from the side streets could be made to conform to a reduced speed.

Two other points in the general design of the street which we should like to mention are, the impossibility of keeping a level cornice line throughout, owing to the gradient from north to south, and the necessity for a terminal feature to be erected on the island site. The spire of the Church of St. Mary-le-Strand can never serve this latter purpose. It is not desirable that it should. First, it is not axial with the centre of the street, but in line with the frontage line on the west side; and, secondly, it was never meant to be seen from the side; it is, in fact, a thin, weak design when viewed sideways. Gibbs designed it to be viewed from the west, from which point it composes admirably. It should be an imperative condition that whatever building is erected on the middle portion of the island site should have a strong terminal feature in the centre. London has few enough vistas, and the opportunity of missing this one should not be lost.

PUBLIC TRUSTEE BUILDING.
A. J. Pitcher, H.M. Office of Works, Architect.

Appended are particulars of some of the firms who have carried out work in Kingsway:—

The general contractors for Empire House, India House, and Canada House were Messrs. William Taylor & Co., of Hammersmith; for the Public Trustee building (superstructure), Messrs. Galbraith Bros., of Camberwell; for the Kodak building, The Allen Construction Co., of Glasgow; for Koh-i-Noor House, Mr. Jas. Carmichael, of London; and for the Opera House, The Building Construction Co.

Messrs. Archibald D. Dawnay & Sons, Ltd., supplied and erected the steelwork for India House and Messrs. W. H. Smith & Son's building; Messrs. Redpath, Brown & Co. the steelwork for the Kodak building; Messrs. Dorman, Long & Co. the steelwork for the Public Trustee building; Messrs. Drew-Bear, Perks & Co. the steelwork for Koh-i-Noor House; and Messrs. Power's & Deane, Ransome's, Ltd., the steelwork for Empire House, Canada House, Windsor House, and Regent House.

Messrs. Carter & Co., Ltd., of Poole, executed the tiling and mosaic work in Empire House, India House, Canada House, West Africa House, Imperial House, York House, Alexandra House, Windsor House, and Regent House, much of which is of exceptional interest, marking a new departure from the usual methods, both in design and execution.

Messrs. F. de Jong & Co., Ltd., of London, N.W., executed the very extensive ornamental plasterwork and decorations in Kingsway Hall.

Messrs. Locke and Soares, of London, W., carried out the electric lighting and intercommunicating telephone installations in Empire House, India House, Regent House, and Windsor House.

Messrs. E. J. and A. T. Bradford, of London, S.E., executed the stone carving on Empire House, India House, Canada House, Regent House, Windsor House, and Kingsway Chambers; also the cast-lead lions' heads and terminal to the octagonal turret on Empire House.

Mr. Robert Adams, of London, W.C., supplied door springs, window gearing, and other brassfoundry for the Public Trustee building, the Kodak building, Alexandra House, King's House, West Africa House, Craven House, and the British Electrical Federation building.

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The Kleine Patent Fire-Resisting Flooring Syndicate, Ltd., are carrying out all the floors and roofs at Queen's House, now in course of completion.

The Birmingham Guild, Ltd., and Messrs. Strode & Co. executed art metalwork and exterior ironwork at Empire House, India House, and Canada House, and Messrs. Fenning & Co., Ltd., carried out a considerable amount of marble and granite work at the same buildings.

The Trussed Concrete Steel Co., Ltd., were responsible for the reinforced concrete construction at International Buildings and Kingsway Hall, and Messrs. Stuart's Granolithic Co., Ltd., executed pavings and staircases at Kingsway Hall, and a staircase in Koh-i-Noor House.

At the Kodak building the shop-fittings, showcases, etc., were executed by Messrs. E. Pollard & Co., a special feature of the shop-fronts being the jointing of the plate glass at the angles without sash bars; Messrs. Pollard also executed the enamelled pilaster tablets on the building occupied by the Quebec Government (King's House).

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Messrs. Walton, Gooddy & Cripps, Ltd., executed marble work for wall linings and staircases at Imperial House, York House, West Africa House, Alexandra House, and Canada House, and Messrs. Art Pavements and Decorations, Ltd., executed decorative tiling at Koh-i-Noor House, for which building grates were supplied by The Well Fire Co., Ltd.

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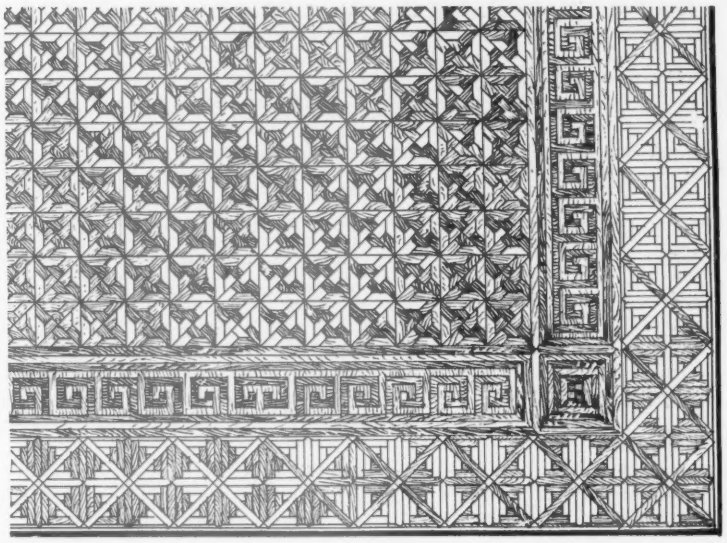

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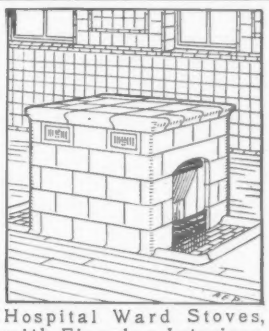

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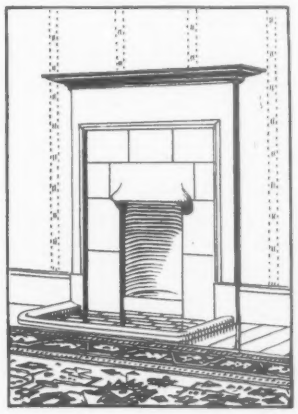

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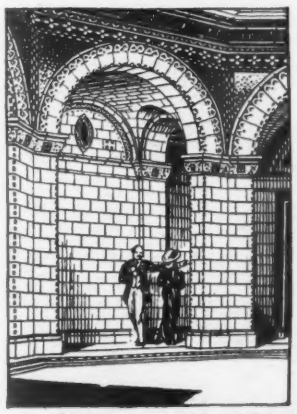

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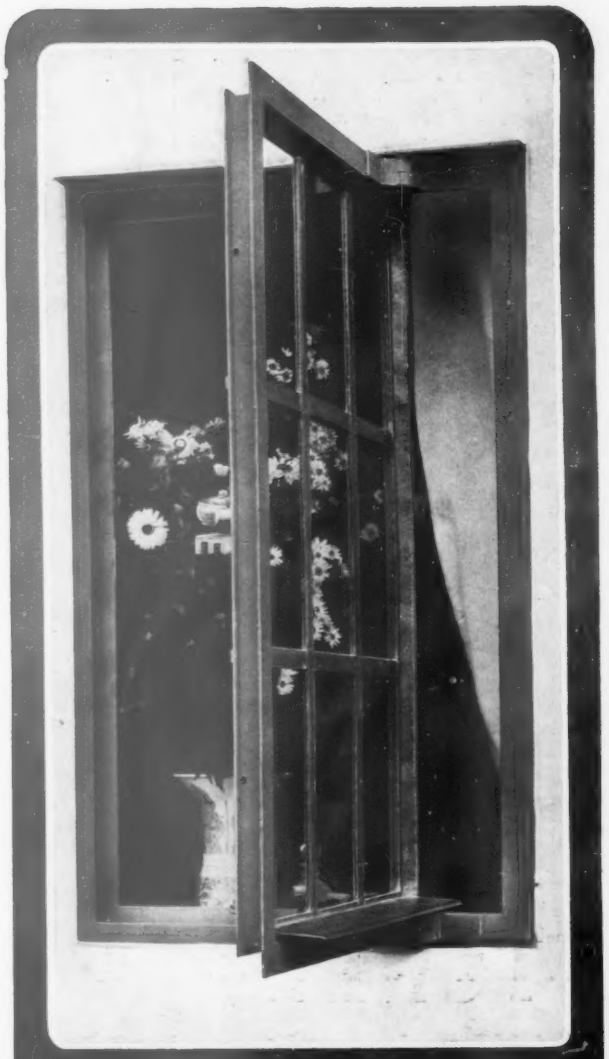

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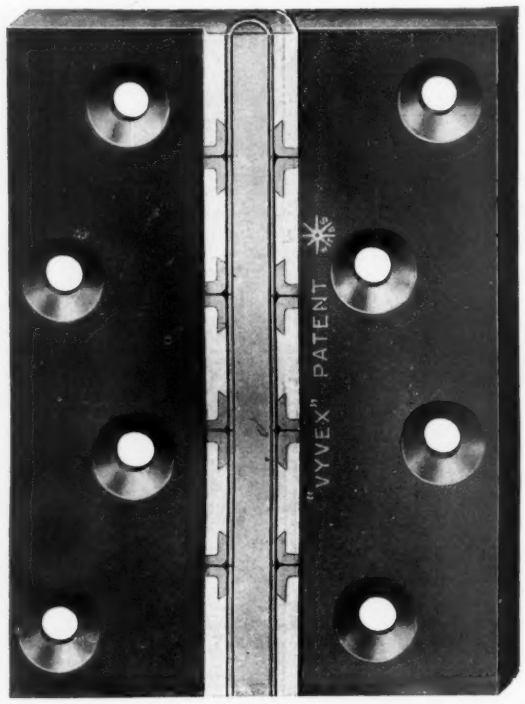

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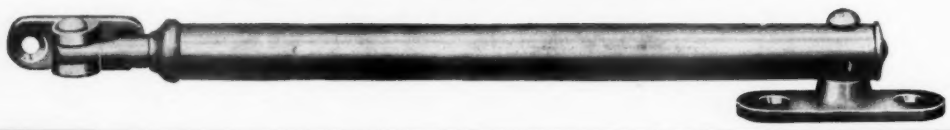

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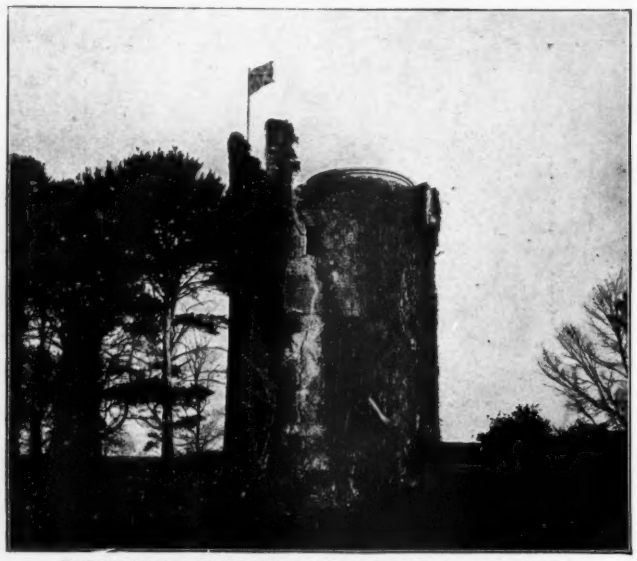

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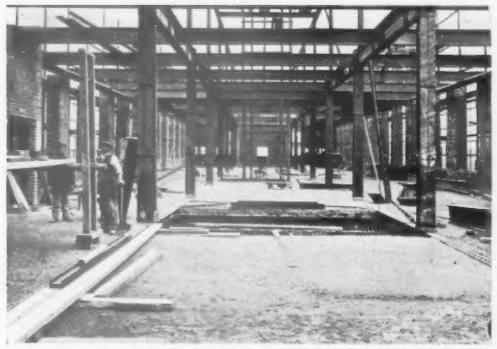

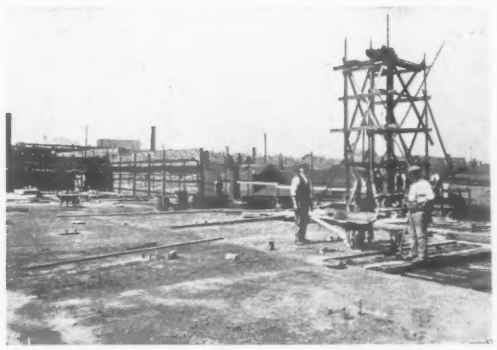

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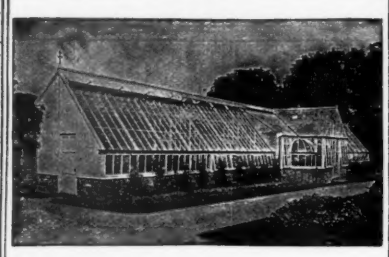

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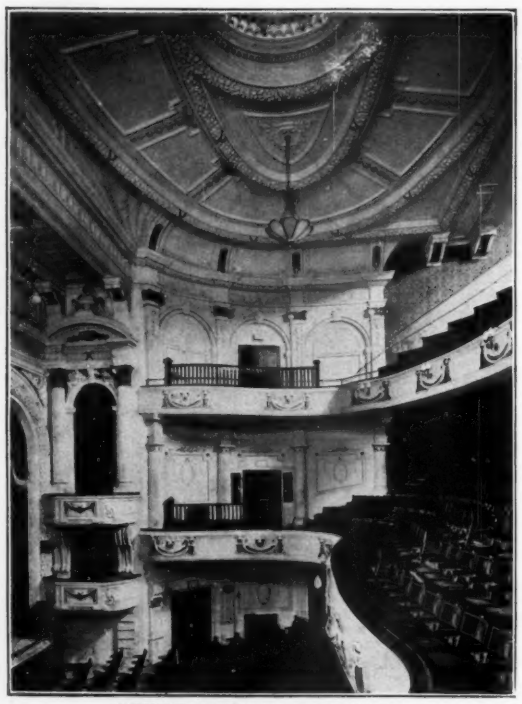

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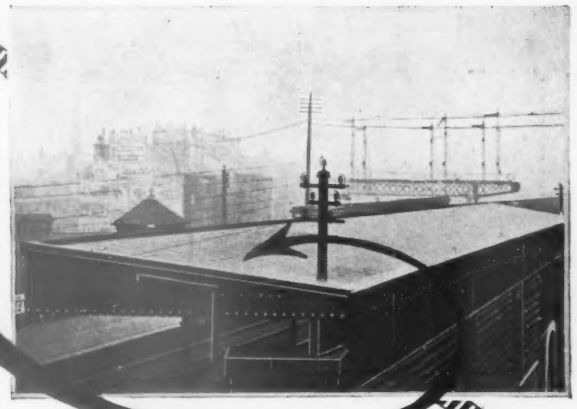

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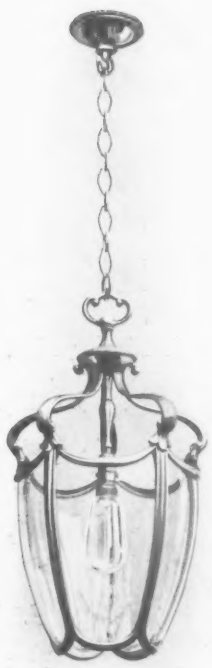

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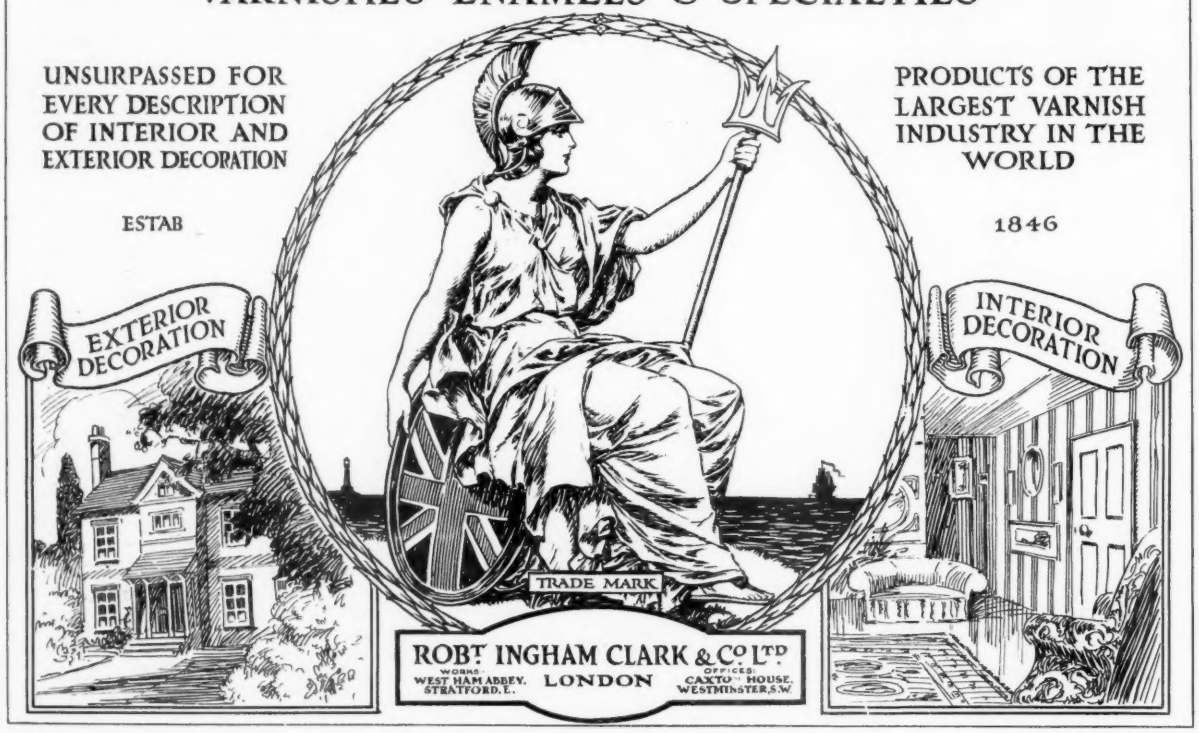

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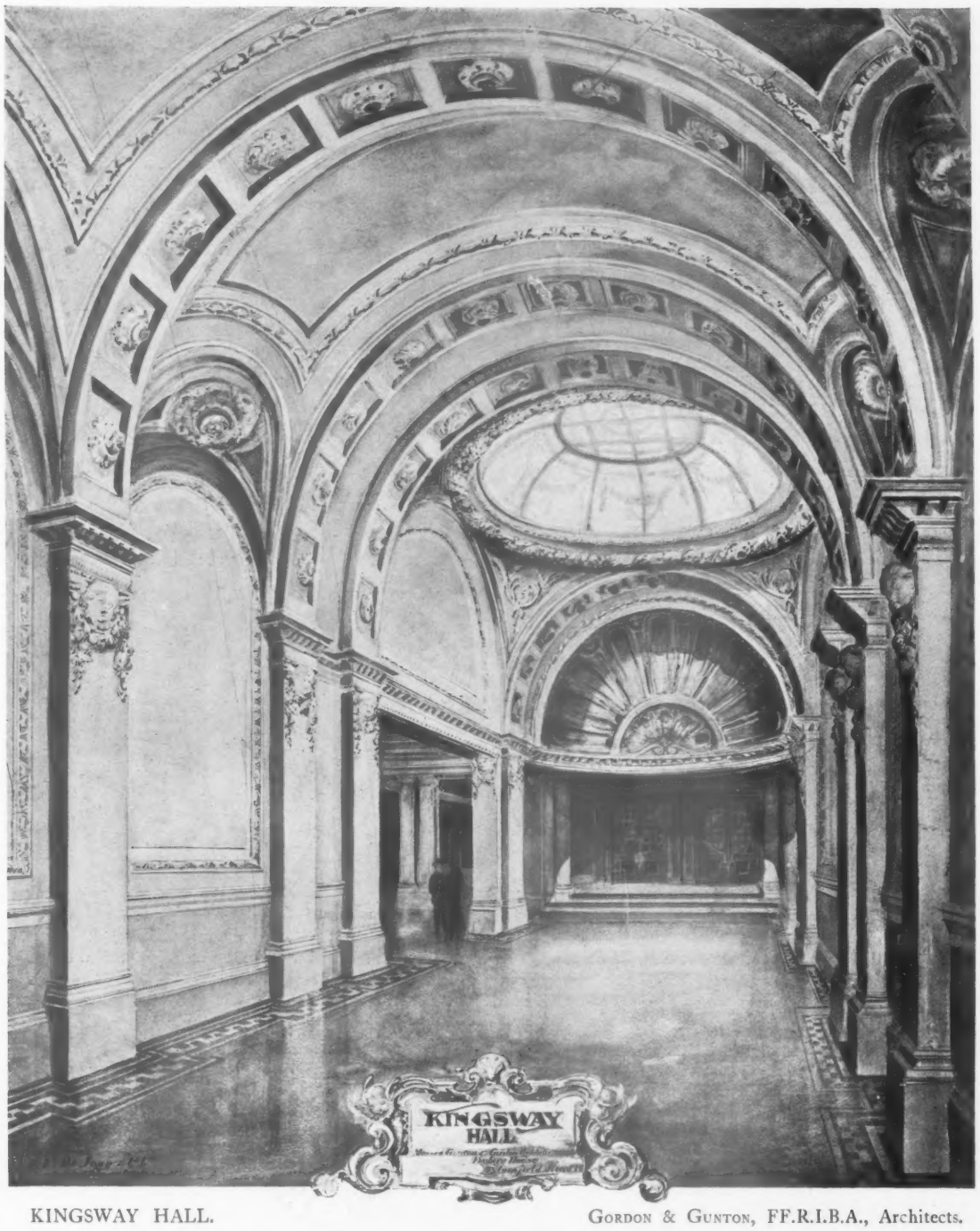

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Fire opening : 16 in. wide.

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With Scroll Pediment.
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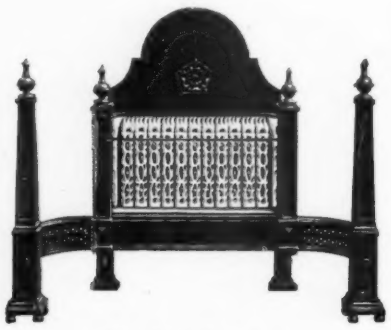

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The four illustrations show Dog Grate fires which have been designed from old models. They form part of a series which will fulfil every requirement of correct style.

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NOTES OF THE MONTH.

Italy in War Time.

Mr. Whitney Warren, who has been travelling through Italy and making a study of the precautions taken by the Italian Government to ensure the preservation of works of art in the event of bombardment by hostile aircraft or otherwise, has written a letter which gives much information of interest to architects the world over. He says:—"To begin with Milan and its cathedral. The entire glass has been removed, in itself a tremendous undertaking. Thus we are assured that none of it will be destroyed should the city be visited by aeroplanes, except that the temptation to destroy the beautiful is a bait so powerful to the enemy that the risk might be run in view of the magnificence of the quarry. For, in spite of Ruskin's criticism of it, I claim that no more beautiful and majestic work of man exists than this great vessel covered with its mantle of lace; nothing more vast or of proportion more perfect has man conceived. The roof is entirely of stone, so that the danger from fire, of which Reims suffered the martyrdom, is infinitesimal. Certain objects from the treasury have been removed, otherwise the monument remains intact. At Santa Maria delle Grazie 'The Last Supper' of Leonardo has been protected by a wall of sand-bags built at a distance of about two metres from the wall, and, further, by hanging a fireproof curtain in front of it. In all the churches movable objects of virtu have been placed in safety, as those in the museums. At the Castello Sforza, which I visited under the guidance of Signor Beltrami, the conservator, the best pictures, glass, tapestries, furniture, etc., have been removed where fire cannot harm them, for the Castello is roofed with wooden beams. The building has been admirably restored by Signor Beltrami, who has devoted thirty years to the work of rebuilding it and accumulating the treasures it contains. From Milan I ran down to the Certosa di Pavia, where the same precautions had been taken. On my way back to Venice I stepped off at Verona, and there found the same precautions taken in all the churches. The tombs of the Scaligers are buried to a certain extent in sand, while the statues are packed in straw covered with a thick coat of cement, sufficient to protect them against fragments of bombs. These precautions were made necessary by the fact that ten days before an enemy aeroplane had dropped a number of projectiles on the city. Should one unhappily fall upon S. Zeno or S. Anastasia, the most beautiful sixteenth-century ceilings extant will doubtless be destroyed, as no precaution against their destruction is possible. From Verona, which is really in the war zone, I came to Venice, arriving at one o'clock in the morning in absolute darkness, and, in spite of my papers, was conducted to an hotel by two carabinieri and ordered not to leave, except under escort. . . . In the morning the carabinieri took me before the proper authorities, and, with much formality and politeness, I was welcomed to Venice for fifteen days—an unheard-of privilege, so I was given to believe. . . . The aspect of Venice is about the same as always, with the exception of the total absence of strangers. . . . All paintings have been removed in the museums, churches, and the Ducal Palace, including even the immense "Paradise" of Tintoretto. Sand-bags protect the exterior and interior of St. Mark's, the Loggia, the Ducal Palace; and the Colleoni Statue is covered with a roof designed to shed bombs should they fall upon it. A bomb bursting upon the cupola of St. Mark's might not pierce it, but in all probability it would dislodge the mosaics by the shock, causing them to fall and obliterating one of the glories of the universe. The only way of guarding against this is to cover the entire interior with strong canvas securely glued against the mosaics. While this is under contemplation for here and for Torcello, it is such a formidable task that the authorities hesitate to undertake it. As regards Venice as a whole, alas! the precautions taken are infinitesimal. I tremble at the possibilities."

* * *

A Future Prospect for Architecture and Building.

In his presidential address to the Northern Architectural Association last month, Mr. R. Burns Dick, F.R.I.B.A., now serving with the Forces as captain in the Tynemouth R.G.A., expressed some opinions on the course of the war and the developments likely to take place in the future. "The planning and general form of public buildings," he said, "will undergo an appreciable change; indeed, the whole design and appearance of cities will alter, not only in the normal way due to the advance in scientific and industrial methods, but directly to the growing power and destructiveness of outside attack, chiefly from overhead. I can see the gradual increase in the proportion of open spaces; the general introduction of underground or double-decked roadways, with their solution of traffic problems combined with safety for the population; the general adoption of covered and arcaded footways (on the lines of the Ritz Hotel, Piccadilly), having easily actuated steel shutters; the general return to shuttered windows of special design, and the entire absence of inflammable material where exposed to incendiary attack; tiled and slated sloping roofs entirely abandoned in favour of very strong flat roofs specially adapted for anti-aircraft appliances, and, in the case of large or continuous blocks of buildings, without parapets, and specially prepared for the landing and housing of avions. I can imagine the national treasure-houses being remodelled; picture galleries with suspended wall linings on which the pictures are fixed, and which could be swiftly dropped to their safety vaults below; museums with their cases of treasure, their statuary, and so forth, arranged on continuous lift platforms similarly capable of being lowered to a place of safety by the pressing of a button; schools and similar public buildings so modified as not only to show the large part that national service in its wider sense plays in education, but also to make them immediately available for the accommodation of the citizen in arms at the signal of alarm; manufactories where the worker on mobilisation orders becomes a soldier, with his allotted place so arranged as to become his quarters in war until required elsewhere; the creation of new types of buildings and athletic areas for the systematic training of the citizen soldier, and the education of the woman in her important duties in time of war. I can also imagine a network of subways linking up important centres and the permanently constructed and well-equipped trenches protecting the great industrial centres; great electric generating stations entirely underground, supplying the lighting and motive force for industrial, domestic, recreative, and war requirements; great Government laboratories for scientific and engineering research; and so forth. Each thinker according to his knowledge and imaginative faculties can make a mental picture of the aspect of future centres of life—all probably very wide of the actuality, but none more widely divergent than will be the change from the present state of affairs. . . ."

* * *

Stone Carving on New City Offices.

A competition has taken place for the stone carving to be executed on a large block of offices now being erected in Finsbury Circus, E.C. Four London sculptors submitted models for a portion of the work, and Messrs. E. J. and A. T. Bradford, of 62A Borough Road, S.E., were awarded the commission.

NOTES OF THE MONTH.

Architects and the War.

In his presidential address to the Institute last month, Mr. Ernest Newton, A.R.A., gave a brief outline of what is being done by the various architectural war committees, and invited suggestions of ways in which useful employment could be found for those who are in great need of it. Most important among the schemes adopted is the Civic Survey, which the Government have sanctioned for three districts—Greater London, South Lancashire, and South Yorkshire—and have made a preliminary grant of £1,000 for the work. Throughout, the R.I.B.A. has kept in touch with the Professional Classes War Relief Committee, which has in various ways afforded much valuable help to architects' families. The Selection Committee is now engaged in preparing a voluntary register of architects suitable for military, civil, or munitions work. Mr. Newton called personally at the War Office in May last to explain in detail the Institute's offer of national service, and the suggestions he then made were most courteously received and have since been communicated to all the commands in the British Isles. The Professional Employment Committee has found useful work for a great many men, and to those for whom suitable employment could not be found the Architects' Benevolent Society and the Artists' General Benevolent Institution have given direct assistance.

* * *

Rendering Swimming-baths Water-tight.

Swimming-baths in most towns being closed during the winter months, an opportunity to repair any leaky places is afforded. This has been done recently at Fettes College, Edinburgh, where the swimming-bath, which leaked very badly, has been re-cemented and lined with glazed bricks; "Pudlo" being used with excellent results in rendering the cement waterproof.

* * *

New Heating Apparatus.

The National Radiator Co., Ltd., of Hull (London showrooms, 439 and 441 Oxford Street, W.), have issued two new insets for their current catalogue, one relating to "Ideal" boilers with smoke-hood at front, the other relating to "Ideal" wall and floor radiators for use with high-pressure steam. Copies can be obtained on application to the firm.

* * *

Society of Architects' Officers and Council, 1915–16.

Officers and Council for the Society of Architects for 1915–16 have been elected as follows: President, Mr. E. C. P. Monson, F.R.I.B.A.; Vice-Presidents, Mr. E. J. Sadgrove, F.R.I.B.A., and Mr. A. Alban H. Scott, M.R.San.Inst.; Past-Presidents, Mr. A. E. Pridmore, F.S.I., and Mr. Percy B. Tubbs, F.R.I.B.A.; Hon. Secretary, Mr. E. J. Partridge, F.S.I.; Hon. Treasurer, Mr. J. Herbert Pearson; Hon. Librarian, Mr. Gilbert H. Harrison. Members of Council: Mr. Henry Adams, M.Inst.C.E., Colonel F. S. Leslie, R.E., Mr. Herbert O. Ellis, Mr. Noel D. Sheffield, Mr. T. Stewart Inglis, Mr. Alfred J. Taylor (Bath), Mr. P. M. Beaumont, A.M.Inst.C.E., Mr. F. C. Moscrop-Young, Mr. George Baines, F.R.I.B.A., Mr. B. D. Cancellor (Winchester), Mr. George H. Paine, Mr. J. A. Bowden, Mr. C. E. Salmon (Reigate), Mr. Edward Cratney (Newcastle-upon-Tyne), Mr. B. R. Tucker, M.R.San.Inst., Mr. Thomas Wallis, Mr. G. E. Dickens-Lewis (Aberystwyth), and Mr. G. B. Imrie.

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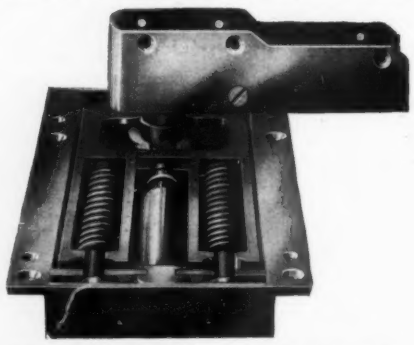

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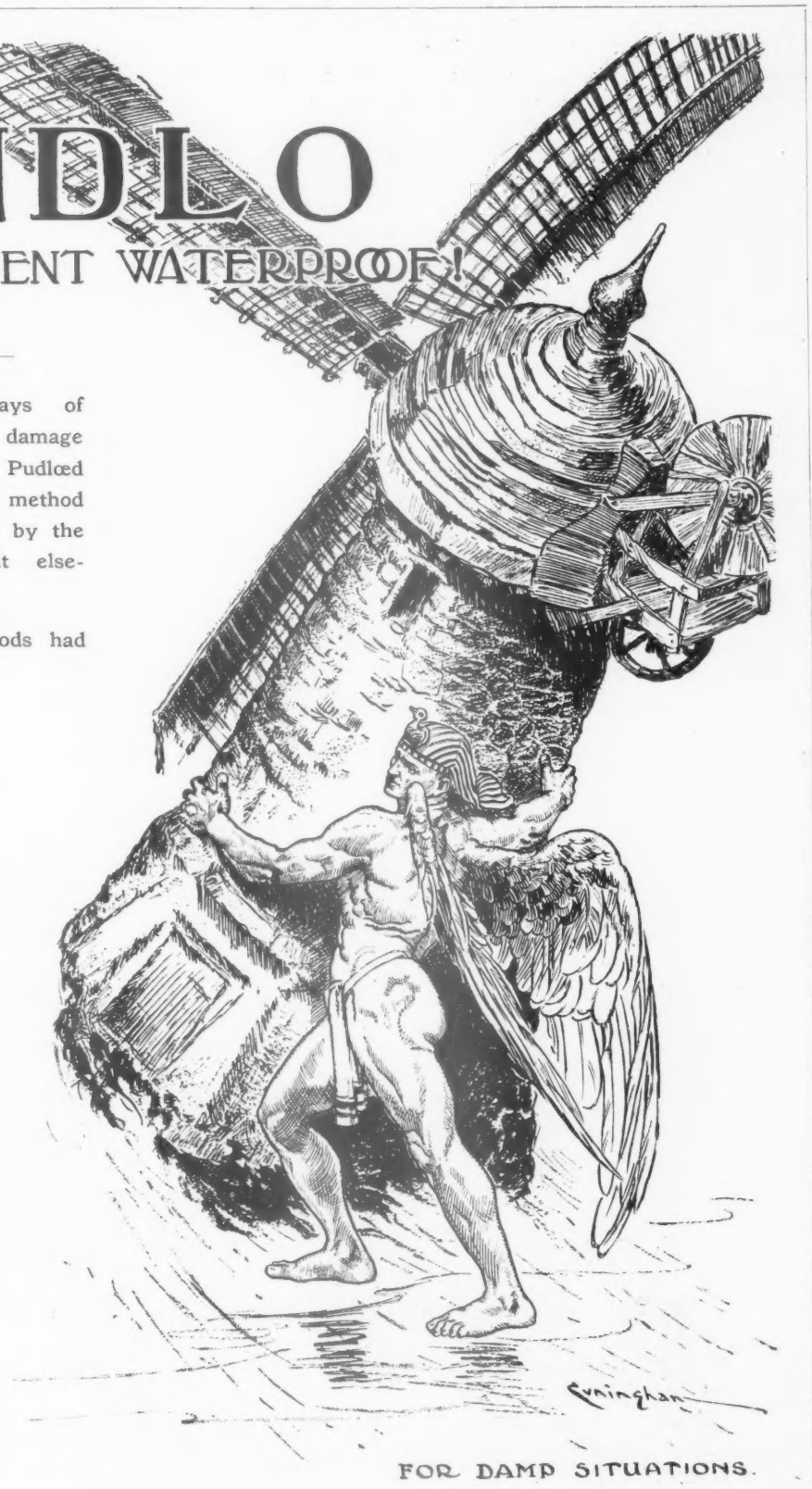

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For instance, there is a Pudlœd stokehole at a School in High Wycombe with 4 ft. of water surrounding it.

At Dorchester another stokehole where the furnace had previously been set in an iron tank, which ultimately rusted through, has now been Pudlœd and is perfectly dry, although the Surveyor says that there are 2 ft. of water around it.

Then we have a report from India stating that a large underground Vault of a Calcutta Bank (which was flooded owing to its proximity to the river) has been Pudlœd and is a great success.

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NOTES OF THE MONTH.

Some New Gas Fires.

The convenience of a gas fire needs no emphasis; but in former years their extensive adoption was retarded by deficiencies in design and in details of construction. The modern gas fire overcomes these defects, and in the matter of design, especially, is a great advance on the old models. In this connection we may draw attention to the designs that have been put on the market by Messrs. Fletcher, Russell & Co, Ltd., who have opened new London showrooms, convenient for architects, at 15 Fisher Street, Southampton Row—adjacent to Kingsway, which is dealt with elsewhere in this issue. Several new models can there be seen. The "Burleigh" especially calls for notice, as a modern adaptation to a gas fire of decorative features which distinguish the architectural design of the late eighteenth century. Such fires are exactly what is needed for rooms of Adam character. In themselves they are a decorative adjunct to the fireplace, and their effect is rendered complete when the fire is burning.

* * *

Waterproofing Concrete and Cement Plaster.

With the greatly extended use of concrete and cement plaster in building work of all descriptions the question of waterproofing calls for special attention. Obviously with "wet" mixing more water is used than the actual chemical reaction requires. The surplus is eliminated by evaporation as the concrete hardens, in the course of which process fine spaces or pores are left throughout the mass. Waterproofing consists in sealing up these pores, for which purpose Trus-Con Waterproofing Paste, concentrated, an entirely colloidal product, has proved most efficient. Expense was formerly a great obstacle to the use of a waterproofing product of this kind, but the manufacturers of Trus-Con Waterproofing Paste have overcome the limitation by producing a remedy at reasonable cost. Full information on the subject is given in a booklet prepared by the Trus-Con Laboratories, Central House, Kingsway, London, W.C., who invite inquiries in regard to any waterproofing and damp-proofing problems.

* * *

A Memorial City for Belgium.

A suggestion has been made for the construction of a memorial city in Belgium, built with international funds, to express the respect of the nations for the part played by Belgians in the war. It is said that the proposal has been approved by the Belgian Minister of Agriculture and Public Works, and is to be submitted to the Belgian King and Government.

* * *

Business Announcement.

As the result of the Press giving extended notice to a fire which occurred recently at the premises of Messrs. William Morris & Co., "Ruskin House," Ltd., Rochester Row, Westminster, manufacturers of casement windows, gates, architectural metalwork, etc., it was found that architects were withholding orders on the supposition that the firm were unable to carry them out. Messrs. Morris, therefore, inform us that the fire was confined to the top storey of the building, and that their works are proceeding uninterruptedly, all inconvenience to output having been entirely overcome.

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OR MORE GALLANT SOLDIER
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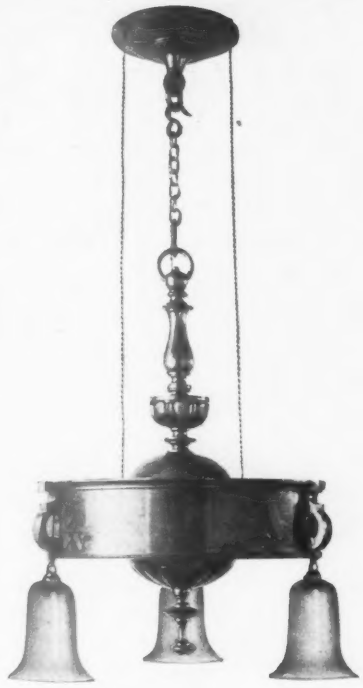

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